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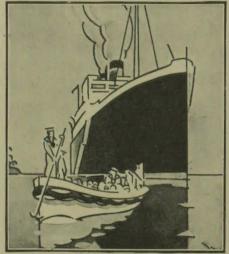
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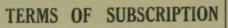
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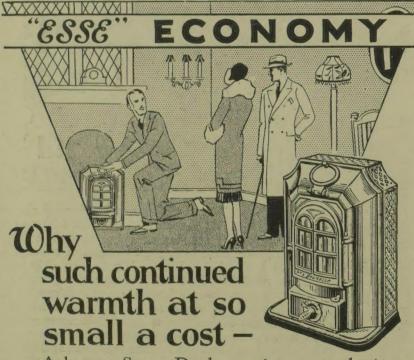
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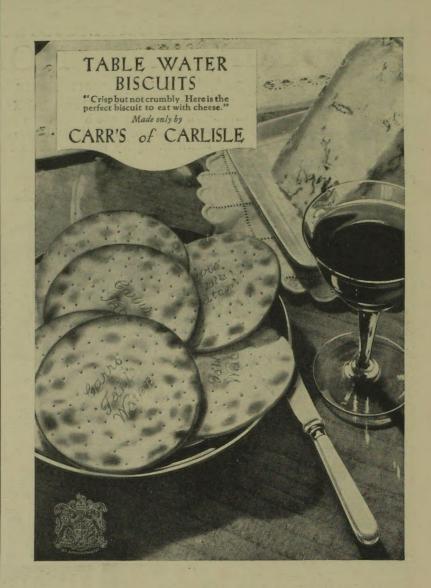
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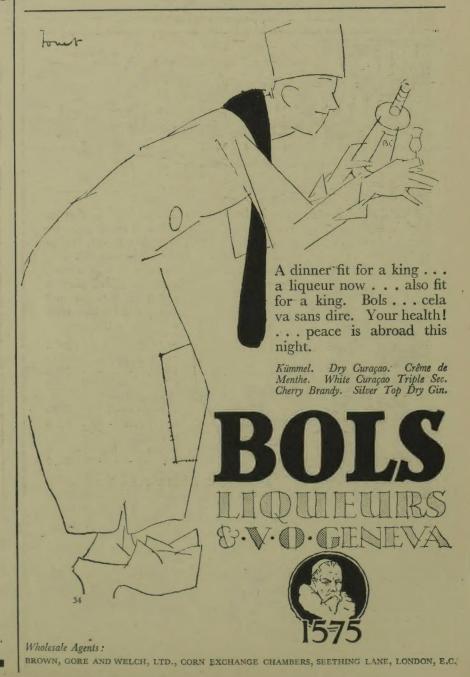
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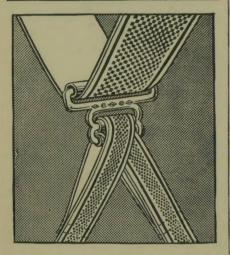
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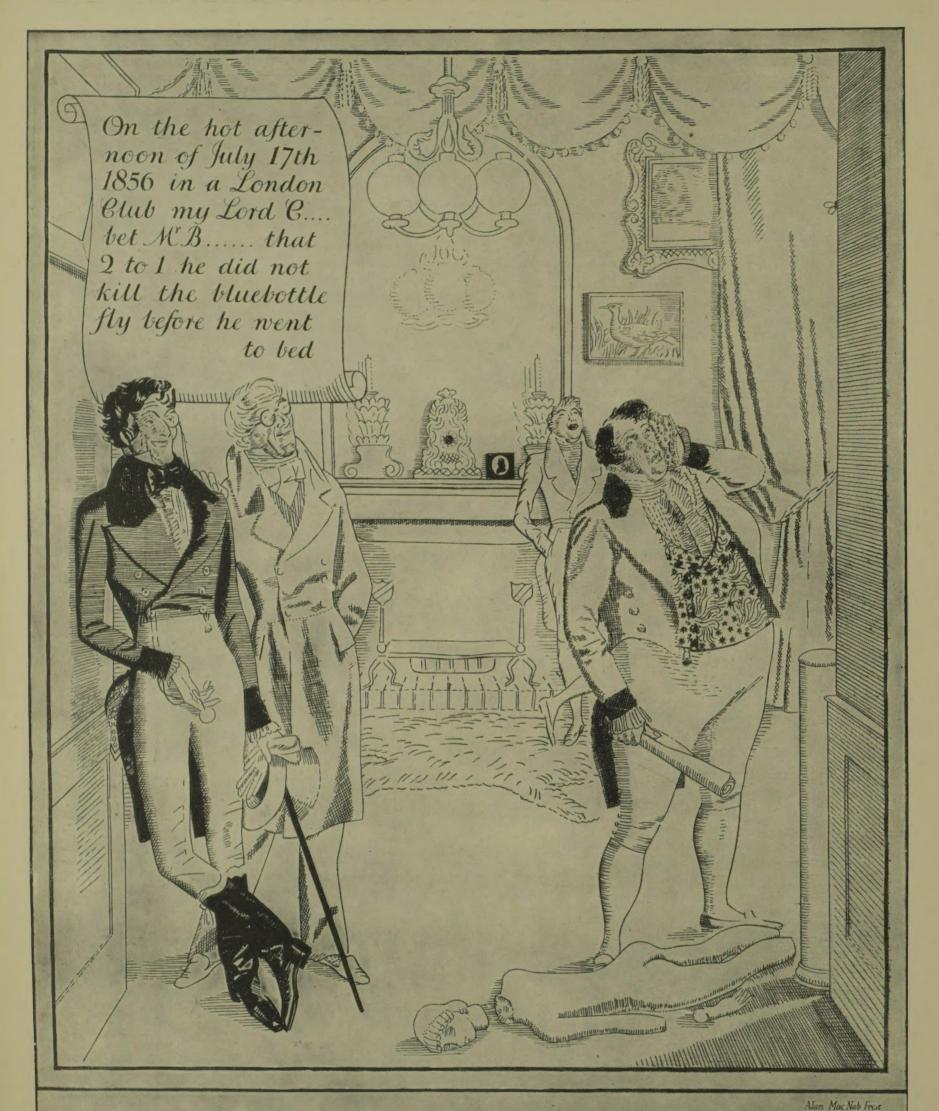
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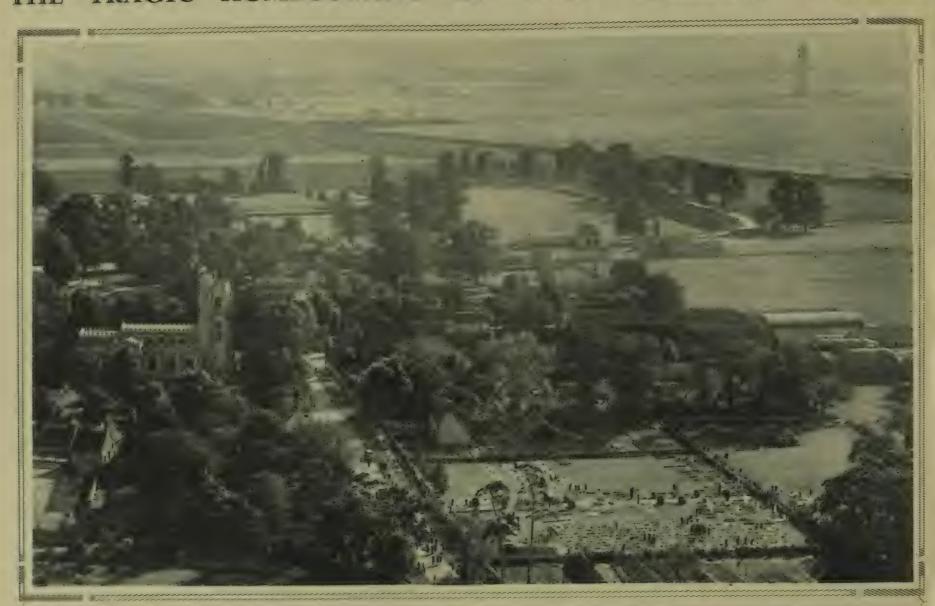


THE "R 101" FUNERAL PROCESSION THROUGH LONDON: THE DEAD PASSING THEIR HEADQUARTERS AND A BUILDING SYMBOLIC OF THEIR UNATTAINED GOAL—THE AIR MINISTRY AND INDIA HOUSE.

Londoners gathered in their thousands along the route from Westminster Hall, where the dead of "R 101" had lain in state, to pay them a last tribute as they were borne in procession to Euston, on October 11. The long line of forty-eight Army wagons (divided into two sections of twenty-four), each bearing a coffin draped with the Union Jack and covered with flowers, formed a scene indescribably moving. It included detachments of the Royal Air Force and

the Grenadier Guards, the bands of the R.A.F. and the Welsh Guards. British and Dominion statesmen and foreign representatives (in cars or on foot), and numerous R.A.F. tenders laden with wreaths. Our photograph shows a specially poignant moment as the cortège wound through Aldwych, passing, first, India House, a symbol of the lost airship's goal, and then turning the corner into Kingsway past the Air Ministry, once so familiar to the dead.

### THE TRAGIC HOMECOMING OF "R 101's" GALLANT "FORTY.



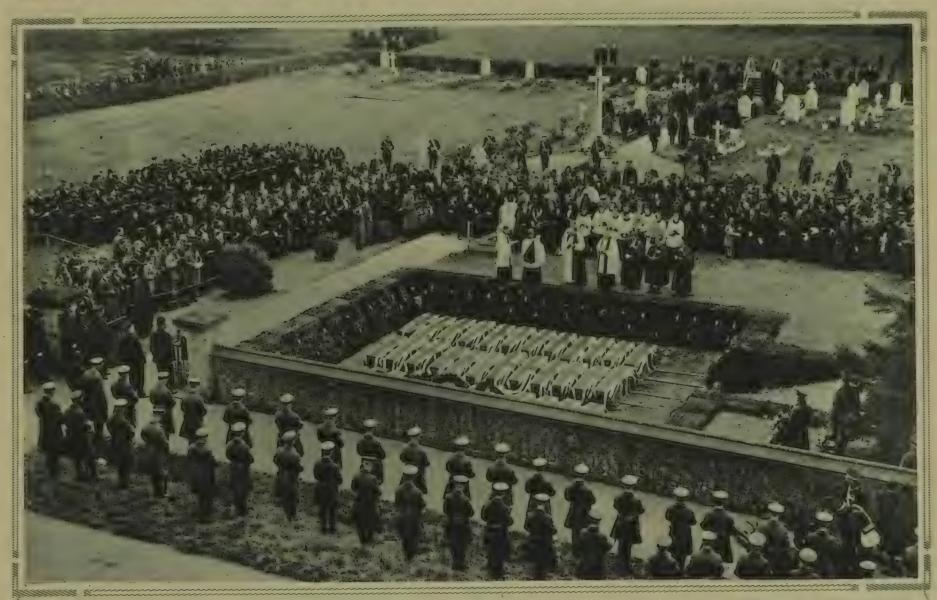
WITHIN SIGHT OF THE MOORING-MAST (IN THE RIGHT BACKGROUND) FROM WHICH THE DOOMED AIRSHIP STARTED ON HER LAST AND FATAL FLIGHT: THE CHURCHYARD OF ST. MARY'S AT CARDINGTON, CONTAINING (IN THE NEAR LEFT-HAND CORNER) THE COMMON GRAVE OF THE FORTY-EIGHT VICTIMS—AN AIR VIEW ON THE DAY AFTER THE FUNERAL.



THE LAST FAREWELL OF FRIENDS AND RELATIVES OF THE DEAD AFTER THE BURIAL SERVICES IN CARDINGTON CHURCHYARD: A TRAGIC COMPANY OF MOURNERS BESIDE THE GRASS-LINED GRAVE CONTAINING THE FORTY-EIGHT COFFINS, EACH DRAPED IN THE UNION JACK AND STREWN WITH ROSE-PETALS.

Of all the sad ceremonies associated with the funeral of the forty-eight dead from "R 101," the final scene at Cardington, which followed the solemn pageantry in London, evoked the deepest pathos. It was at Cardington that the great airship had been built and housed, and had started from the mooring-mast on her fatal flight; and it was in or near this little Bedfordshire village that many of the men who died in her had their homes. The train which brought the coffins from Euston to Bedford was the object of sympathetic homage throughout its fifty-mile journey. At Bedford, which was a city of mourning, with all business suspended, a new procession was formed, and crowds lined the whole three miles of road to Cardington. Behind the R.A.F. tenders, each bearing two coffins, walked relatives of the dead, representatives of the Air Ministry and Air Council, and the third watch of "R 101," men

### FIGHT": THEIR BURIAL AT THE SCENE OF THE START.



WHERE ALL RANKS WERE LEVELLED IN THE COMRADESHIP OF DEATH: THE FORTY EIGHT COFFINS OF "R 101'S" CREW AND PASSENGERS LAID TO REST TOGETHER IN A COMMON GRAVE—A GENERAL VIEW OF THE LAST RITES AT CARDINGTON PERFORMED BY CLERGY OF FOUR DENOMINATIONS.



ONE OF THE REMAINING SIX SURVIVORS OF THE DISASTER, WITH OTHER COMRADES OF THE LOST CREW, ATTENDING THE BURIAL OF THEIR DEAD FRIENDS:
MR. A. V. BELL (BAREHEADED, IN CENTRE, WITH HIS WREATH) AND THE RESERVE WATCH OF "R 101" DURING THE FUNERAL CEREMONY AT CARDINGTON.

who had envied their dead comrades when they started on the fatal flight. Then came a long line of cars conveying the rest of the relatives and officials. There were nearly 3000 wreaths. In the little cemetery of St. Mary's Church at Cardington, a great grave had been dug, and here the forty-eight coffins were laid to rest, all together, within sight of the airship mooring-mast and the huge hangars. Four services were held beside the grave—Anglican, Presbyterian, Wesleyan, and Roman Catholic. The Anglican clergy included the Bishop of St. Albans, who interpolated a special prayer and pronounced the Benediction; the Chaplain-in-Chief of the Royal Air Force, the Rev. R. E. V. Hanson; and the Vicar of Cardington, the Rev. W. S. C. Seccombe. After the Roman Catholic service, celebrated by Bishop Keatinge, trumpeters sounded the "Last Post," which was answered from the fields outside by the "Reveille."

### "PER ARDUA AD ASTRA": MOURNING FOR "R 101" IN THE LATIN RITE.



THE ROMAN CATHOLIC "R 101" MEMORIAL SERVICE CONDUCTED BY A BROTHER OF ONE OF THE DEAD: FATHER ROPE CELEBRATING A REQUIEM MASS IN WESTMINSTER CATHEDRAL.

A Requiem Mass for the souls of the dead who perished in the great airship wreck was celebrated in Westminster Cathedral on October 10, the same day as the Memorial Service in St. Paul's. The officiating priest at the Requiem Mass was Father H. Rope, a brother of one of the distinguished officers who lost their lives in the disaster—namely, Squadron-Leader F. M. Rope, who was attached to the Directorate of Airship Development. Cardinal Bourne was present at the Mass, and in our photograph he may be seen kneeling at the foot of the altar steps. Squadron-Leader Rope, who previously had had experience of railway engineering in Nigeria, joined the R.N.A.S. in 1915, and became staff-officer in the Director of

Research Department. Later he was for three years in Iraq, as technical staff officer, until his appointment to the Royal Airship Works at Cardington, where he was assistant to the Assistant Director on the technical side. He was born in 1888 at Shrewsbury, and was educated at Shrewsbury School and the University of Birmingham, taking his degree in engineering. As mentioned on our double-page in this number illustrating the burial scenes at Cardington, one of the services held there was conducted by Bishop Keatinge, formerly Principal Roman Catholic Chaplain to the Forces, on behalf of four Roman Catholic members of the lost airship's crew.

### A NATIONAL TRIBUTE TO "R 101'S" DEAD: THE LYING-IN-STATE.



### A PUBLIC DEMONSTRATION OF SYMPATHY THAT CAUSED AN IMMENSE QUEUE EXTENDING AS FAR AS VAUXHALL BRIDGE: THE GREAT PILGRIMAGE TO WESTMINSTER HALL TO HONOUR THE VICTIMS OF THE AIRSHIP DISASTER.

In the early morning of October 10, the day of the memorial service in St. Paul's, the coffins of those who perished in "R 101" were taken from the mortuary, where they had been placed on their arrival in London, and were conveyed to Westminster Hall for the lying-In-state. Each was covered with the Union Jack and placed on a separate purple-draped bier, and all were arranged close together, in two rows, in the centre of the Hall. Against them was built up a bank of flowers, formed of countless wreaths. Around the whole was an enclosing rope hung between low tripod-posts. Inside the rope an officer and six other ranks of the Royal Air Force stood on guard motionless,

until relieved by comrades. There, in the ancient Hall, crowded with memories of English history, the dead awaited a nation's homage. By 8 a.m. a long line of people had already gathered outside. When admitted, they moved down the steps and divided into two streams, passing slowly one on either side of the coffins, and out again through the far door into New Palace Yard. Throughout the day the great pilgrimage continued. It had been intended to close the Hall at 10 p.m., but, as there was still an immense queue outside, stretching to Vauxhall Bridge, it was kept open till half an hour after midnight. The number of people who passed through was nearly 90,000.

### "WE HUMBLY LEAVE IN THY FATHERLY KEEPING THE SOULS

BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I. (COPYRIGHTED.)



### WITH THE WRECKED AIRSHIP'S PENNANT FASTENED TO THE ALTAR (AS SHOWN ON ANOTHER INCLUDING THE PRINCE OF WALES AND THE PRIME MINISTER, WITH MANY

A beautiful and moving Memorial Service for those who perished in the great airship disaster was held in St. Paul's Cathedral on October 10, the day on which the dead were lying in state in Westminster Hall. The congregation that thronged St. Paul's included the survivors, many relatives of the dead, and, seated near them, eminent men of the Empire and other nations. The King was represented by the Prince of Wales, who was in the row of six seated in front, their heads visible in the drawing just to right of the figure at the lectern—the Rev. R. E. V. Hanson, Chaplain-in-Chief to the Royal Air Force, who read the Lesson from Revelation vii, 9-17. In the seats behind them sat the Prince Minister (Mr. Ramsay MacDonald) and other members of the Cabinet, with Dominion Premiers and Ministers (in London for the Imperial Conference), Mr. and Mrs. Baldwin, Mr. Lloyd George, Lord Derby, and Sir Samuel Hoate.



OF THY SERVANTS": THE "R 101" SERVICE AT ST. PAUL'S.

### PAGE): THE "RIOI" MEMORIAL SERVICE AT ST. PAUL'S; THE GREAT CONGREGATION. DISTINGUISHED REPRESENTATIVES FROM THE DOMINIONS AND FOREIGN NATIONS.

In the front row on the far side of the aisle were the French Ambassador (M. de Fleuriau), the French Air Minister (M. Laurent Eynac), since made a C.B.E. by the King for his help after the disaster; and General Balbo, the Italian Air Minister. The Lord Mayor, Sheriffs, and Aldermen attended in state. All eyes turned towards the altar, on which was fastened the wrecked sizehip's pennant, as shown on page 662. The officiating clergy included the Archibishop of Canterbury (who pronounced the Benediction), the Bishop of London, and the Dean of St. Paul's. After the first hymn, a pigeon flew down from the dome and along the nave, a living emblem of life passing from darkness into light. A special prayer contained the words: "We humbly leave in Thy Fatherly keeping the souls of Thy servants who have given their lives in the service of their country." The service ended with the "Last Post," sounded by R.A.F. trumpeters.



By G. K. CHESTERTON.

THE friends of Christian Science say proudly that very good business men are Christian Scientists. The foes of Christian Science say, unkindly, that Christian Scientists are very good business men. I will not debate whether these are only two ways of saying the same thing, far less whether it is a nice thing to say. The former point radiantly to rows and rows of hard-headed millionaires, reverently listening to readings from "Science and Health," under the rather extraordinary impression that the presence of millionaires helps them to prove that Christian Science is Christian. The latter explain that Mrs. Eddy, though doubtless unconscious of the existence of matter, was not wholly unconscious of the existence of money. I have no intention of entering upon these purely personal feuds here. But I should like to point out that there really is

a moral connection between the two things, that extends beyond the defined boundaries of either. Just as there are more invisible (and therefore, presumably, more spiritual) forms of money than mere material coinsuch as dues, debts, expectations, dead men's shoes, mortgage, usury economic threats and blackmail, and all the other purer and more immaterial forms of wealth — so there are indirect and impalpable influences of Christian Science which, affect many who do not profess to be Scientists and could not, without some implication of humour, pretend to be Christians.

The truth is that in one sense Christian Science has succeeded and really become the religion of the age, though it does not follow of necessity that this is a compliment to the age. I do not mean by this that most people have studied and accepted Mrs. Eddy's original metaphysics; if, indeed, they were original, or if they were really Mrs. Eddy's. Still less do I mean that the world accepts the original morals of Christian Science, for I am told that they

are no longer accepted even by Christian Scientists. The primary principle of the cult obviously forbad them to run for a doctor if Mrs. Eddy broke her leg, since either the leg, or certainly the break, or possibly both, were illusions of Mortal Mind. Whether there really were people who would have let a man bleed to death, because the blood was a result of the mere flow of his thoughts, I have my doubts; but that did seem to be involved in some of the original definitions, though not, I understand, in some of the later modifications of them. But this practical morality about doctors does not here concern me, however practical or unpractical it may be. What I mean, when I say that this is the age of Christian Science, is not that most people living in it are in any sense Christian Scientists. I mean that the world is in a certain mood, of which Christian Science is the expression and exaggeration. It is not so much that the age could not find a more accommodating religion, as that the religion could not find a more accommodating age. Men have sometimes talked about people who were Christians before Christ, and in one sense there were certainly any number of

people who were Christian Scientists before Christian Science. There was something in the whole air and movement of that time, and especially of that nation, and they were of a curious blind, sweeping, and abnormal sort. The air was rather like a whirlwind and the movement rather like a whirlpool. It had an element of formlessness that was rather that of abstraction than anarchy; that rushed headlong, yet followed the curves of a tendency or a fate. Indeed, among the queer jokes so often to be found in American names, there is none more quaintly expressive than the very name of Mrs. Eddy.

The truth about the tendency was this: that the world had become a world of Commerce. And there is about Commerce an invisible thing that may be called Confidence; even if it sometimes means no

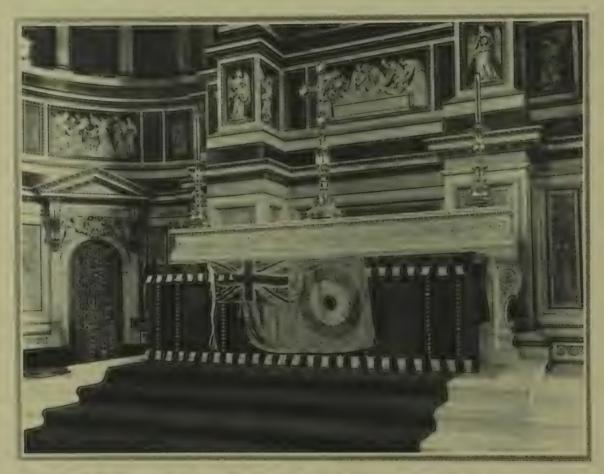
not in the milder sense of men suffering from the atmosphere, but in the almost agonising sense of men making the atmosphere. That is why the whole of this commercial world is struck by the stubborn dissatisfaction or harsh discontent of the more rooted rural populations. They say that the farmer always grumbles; and so he does, for he can afford to grumble. He thinks the weather is bad, but he knows that his grumbling will not make it worse. He knows he cannot produce a cloud in the sky by every curse that comes to his tongue; that he cannot blight his own crops, even by declaring falsely that they are blighted. He cannot create a slump in turnips merely by turning a melancholy face upon them, or frown at the cabbages until they close weak and quiet when they began brisk and strong. He is dealing with absolute and unalterable realities, and,

as he is dealing with real facts, he can express his real feelings. He is, in a rather curious and eccentric sense, in a position in which the truth has made him free. He is a realist because he is dealing with realities. The commercial man almost has to be a romanticist because he so often deals with unrealities. And that is what Americans mean when they talk about The Romance of Salesmanship.

Now, for an atmosphere so atmospheric as that the obvious religion Christian Science, with its general suggestion of men creating their own atmosphere. To say that there was no such thing as a sick headache was part of the same mentality as saying that there would be no such thing as a slump; it was of the very essence of that mythology and genealogy that the wish was father to the thought. It had all kinds of minor manifestations, apart from any acceptance of that particular creed; but it was obviously more in touch with that particular creed than with any other creed. It was closely akin to all that astonishing mass of advertisement and suggestion about Personality and Will-Power and all the

rest which we see sprawling over so many American books and magazines. It is an ironic jest that the motto of Will and Personality, and the hard-headed man who gets what he wants, is really a motto taken (of all people in the world) from Hamlet. It was Hamlet who said: "There's nothing either good or bad, but thinking makes it so." From which we may deduce that Hamlet was a Strong Man and a Go-Getter and the biggest force in Big Business.

I have remarked recently that the world is now occupied with the Study of the Mind rather than with the Use of the Mind. This is what is meant by calling it the Age of Psychology. It is also what is meant by calling it, in a somewhat sinister sense, the Age of Physical Jerks. It is a nervous and unrestful sort of optimism that is thus perpetually trying to impose a mood upon the objective universe, and the world, like Wall Street, is liable to reactions of panic. But certainly Christian Science did for a time suit the mood, if it does not for any long period suit the mind; if, indeed, we return to using the mind instead of merely doctoring, it with drugs.



THE CENTRE OF SORROWFUL INTEREST AT THE "R 101" MEMORIAL SERVICE IN ST. PAUL'S CATHEDRAL:
THE PARTLY BURNT PENNANT OF THE AIRSHIP FASTENED TO THE FRONTAL OF THE ALTAR.

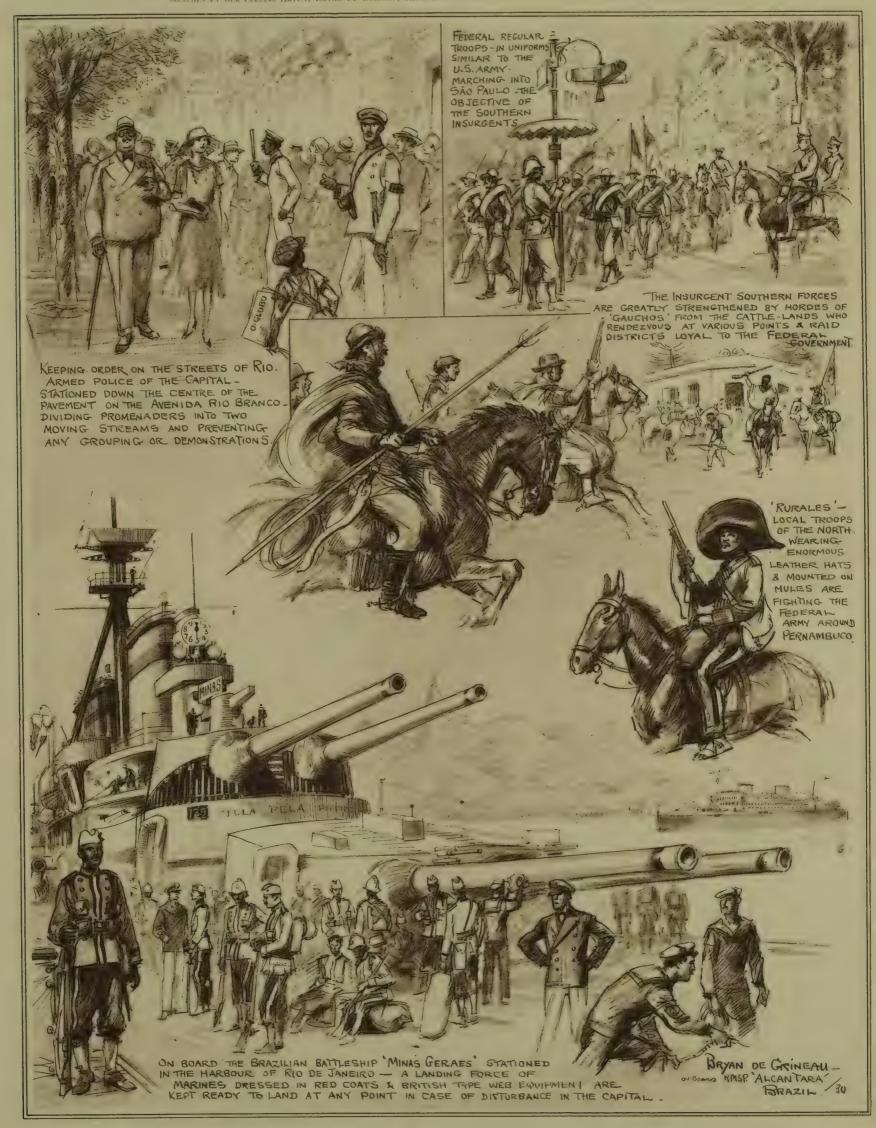
It was a strange and symbolic fact that, when the huge gas-filled envelope of the wrecked airship "R 101" was entirely consumed by fire, with so many precious lives within, the pennant flying from the after end of the ship almost entirely escaped destruction. Only the lower left-hand corner of it, beneath the Union Jack, was burnt, while the rest remained intact. At the memorial service in St. Paul's (illustrated on a double-page in this number) the pennant was attached to the frontal of the altar, as shown in the above photograph. There it hung, the focus of every gaze, a sad but inspiring relic of the great airship that had gone down with colours flying.

more than the Confidence Trick. It depends on faith, even if it prove to be bad faith. It does not depend on plain matters of material fact and experience. The millionaires in the Church of Christ Scientist are supposed to be hard-headed; I have myself a suspicion that they are rather soft-headed. But, anyhow, they do not really deal in hardware; they do emphatically deal in what may be called soft goods. They deal in things that easily receive impressions from without, and are especially sensitive to the impressions that we call depressions. They deal in rumours, in understandings, in fictitious values, in temporary offers, in things that are never what they seem, and seldom do exactly what they promise. Business is such stuff as dreams are made on, and its little life is rounded with a slump.

This nervous and not very sane state of affairs is the origin of Optimism, and the general advice to the salesman to Keep Smiling. If he left off smiling for one single second, he might blight the market for hundreds of miles round. The whole condition has now become so terribly atmospheric;

### THE "DISUNITED" STATES OF BRAZIL: TYPICAL EFFECTS OF CIVIL WAR.

SKETCHES BY OUR SPECIAL ARIIST, BRYAN DE GRINEAU, RECENTLY RETURNED FROM A TOUR IN SOUTH AMERICA. (COPYRIGHTED.)



### IN DISTURBED BRAZIL: TYPES OF CIVILIANS, AND OF THE GOVERNMENT MILITARY AND NAVAL FORCES.

Rebellion broke out on October 3 in the eastern States of Brazil, with the primary object of preventing the inauguration of the President-elect, alleged to have been elected through intrigues of a dominant clique. Martial law was proclaimed throughout the Republic, and the Reserves were called up. Fighting ensued, and on October 8 the rebels captured Recife, capital of Pernambuco. Later, they threatened Sao Paulo. On October 9, however, the President announced that "the Government has complete control of the situation." Our artist supplies the following notes on his sketches: "The Avenida Rio Branco is the Piccadilly of Rio de Janeiro, the centre of the Federal Government.

Sao Paulo is the principal commercial city of Brazil and centre of the coffee Sao Paulo is the principal commercial city of Brazil and centre of the coffee industry: the loss of this city and Santos, its port, would be a tremendous blow to the Federal Government.—The Gauchos—cowboys of the cattle lands of Southern Brazil—all joined the revolt.—Pernambuco (in North Brazil), which has been closed to calling liners and shipping, is the first port of call for the big passenger-ships from Europe.—The "Minas Geraes" is a sister Dreadnought to the "Sao Paulo"—which revolted in the last Brazilian disturbance. She mounts twelve 12-in. guns, and is stationed at Rio. These two battleships are the principal naval weapons of the Federal Government."

By Professor MILOJE M VASSITS, of Belgrade University, Director of the Excavations at Vinca. Translated by A. J. B. WACE. (See Illustrations on Pages 665, 666, and 667.)

We publish here the first and main instalment of an illustrated article, by Professor Vassits, dealing authoritatively with the very important archwological discoveries made by him at Vinca, a village on the right bank of the Danube, some miles below Belgrade His references to the various objects found have been numbered, to correspond with the illustrations, in a single series extending over the four pages devoted to the subject. The remainder of the Professor's material, concerning early stone implements and weapons, and statuettes (some showing affinities with Minoan art), will be published shortly in a future issue.

A BOUT fourteen kilometres east of Belgrade the prehistoric settlement of Vinca lies directly on the bank of the Danube, so that when the river is high it erodes the bank and reveals remains of the settlement. It was this that first made the settlement known. No one could have guessed that it contained so many valuable documents for the prehistory of the Danube valley, until, in 1908, I began the excavations which have since been continued, with unavoidable interruptions. The importance of the site was very clearly proved last year, and again this year, when—thanks to the liberal support of Sir Charles Hyde—it has been possible to conduct excavations on a larger scale. The present report deals only with the excavations of this year, carried on at a depth of 5.8 to 9 metres from the surface, supplemented with a photograph from earlier years (Fig. 1).

The Houses. No building stone is found in the neighbourhood of Vinca, and so the houses were built of wattle and daub supported by wooden posts. They are always oblong in plan and have the same orientation. The floors are level and specially made, and inside one of the rooms there is an oven or stove (Fig. 5). On the walls there were often ox-heads modelled in clay (Figs. 3 and 4).

Cult Objects.

Great numbers of these were also found (Figs. 14 and 16), and they help to fill a gap in our knowledge of the religious beliefs of the people of Vinca based on the statuettes. When one reflects that in those days religion comprised all intellectual and practical knowledge, it can easily be understood how highly developed the culture of Vinca was, and that it could only have borrowed from the southeastern regions, as is proved by the objects found. In this connection the clay statuette (Fig. 8) is of

the greatest importance. It can hardly be a mere accident that this statuette is covered with incised signs which occur on the vases only singly. If this is a kind of script, what kind of script is it? I cannot decide, but I would add that the stratigraphic chronology of Vinca would date the statuette not earlier than the beginning of the Late Minoan Period (c. 1600 B.C.), and that, on the older vases found at a depth greater than six metres, no such signs have yet been found.

Pottery. About a depth of six metres below the surface a distinct change appears to have taken place in the incised ornamentation. Fig. 13 gives an example of the later style, and Fig. 12 a specimen of the earlier style. The principal shapes of the vases among the earlier are stemmed bowls (Fig. 9), the stems of which are always either covered with red and polished, or simply coloured red brown, and the anthropomorphic vases (Figs. 11 and 15) with lids in the shape of heads. In the other vases striking resemblances to vases of metal are to be seen (Fig. 10). Of special importance

is the discovery among the pottery of a variety of the famous "Minyan ware" of the Greek mainland, and the vases related to it are of the greatest value for the dating of the earlier strata at Vinca. For the same reason one fragment is most important. It shows on a red ground spiraliform designs painted in black, and has analogies with Asia Minor (Cappadocia and the Hittite lands) and Thessaly (Lianokladi III.). At the latter site similar motives were found in the same stratum as Minyan



FIG. 1. A GENERAL VIEW OF THE EXCAVATIONS AT VINCA:
AN IDEAL SITE FOR SUCH WORK ON THE BANKS OF THE
DANUBE NEAR BELGRADE, SHOWING THE VARIOUS LEVELS.
The conditions for the first excavations at this spot were ideal, for here the
Danube had eroded its bank, forming a 50-ft. cliff, in which were traces of
successive settlements, lying one above another at different levels, like
geological strata.

Ware, and so give as a date for the earlier stratum at Vinca the Middle Bronze Age of the Ægean; that is to say, the beginning of the second Millennium B.C.

is to say, the beginning of the second Millennium B.C.
The incised pattern on the great store-jar
(Figs. 6 and 7) undoubtedly has a meaning, and it

is to be hoped that the reconstruction of the vase from the existing fragments will give more information for its interpretation. Lastly, the "Hyde Vase" (Figs. 17, 18, and 19) and the fragment of a rhyton (libation vase) in the form of a goat's head (Figs. 20, 21, and 22) are very important from many aspects, especially for the origin of the type at Vinca, where Cypriote influence would have played a part, as has already been suggested for Cappadocia.

Date of the Earlier Stratum.

From the stemmed bowls and the anthropomorphic vases I have often placed the beginning of the culture of Vinca later than the building of the second city at Troy. This dating is now supported and confirmed by the statuettes mentioned, and still more by the local variety of "Minyan ware," which in Troy, in the Cyclades, in Thessaly, and in Southern Greece is characteristic of the Middle Bronze Age. This is a result which caution for the present will allow to hold good for Vinca only. That, at the time of this stratum in Vinca, metal was known is proved by the discovery of beads of copper or bronze at a depth of eight metres. The settlement at Vinca thus had an uninterrupted existence from about the beginning of the Middle Bronze Age in the Ægean down to the conquest of this region by the Romans; that is to say, about 6 A.D.

Conclusions. The discoveries at Vinca represent only the culture and life of the inhabitants, whose race and nationality cannot thereby be determined. For this other finds are necessary, such as human remains, which I hope will be found. From the previous work of Sir William Ramsay, and Professors E. H. Minns and J. L. Myres, the cultural relations between the Ægean and Asia Minor, on the one hand, and Vinca, which is in a hinterland of the Black Sea, on the Danube, can easily be explained from economic reasons. The industrial but ever-hungry Ægean drew the grain it needed on one side from Egypt, and on the other from the Black Sea. This gave rise to a regular shipping trade between the Ægean and Egypt, and between the Ægean and the Pontic area. This was also the main axis of culture, and in the north had as many branches as the Black Sea has tributaries, of which the Danube is by no means the least.

Climatic and meteorological conditions caused by the Carpathians favoured to the highest degree the exchange of products between the Black Sea and the middle Danube. Popular kinds of fish, the sturgeon and the catfish, in which the Danube was

rich, and natural treasures, such as cinnabar and lead ore, in the immediate neighbourhood of Vinca, played no small part in the cultural relations between Vinca and the Pontic area and the Ægean.

There was also, as has been made clear for the first time this year, a well-developed trade in the manufacture of small ornaments at Vinca from marble, alabaster, crystal, and fossil shells. The painted statuettes, cinnabar, and the black painting on the Hyde Vase indicate that Vinca was the seat of a primitive cosmetic factory. One can easily understand how the people of Vinca employed such various products for trade, some of which were suitable for commerce with the south-east and others for commerce with the north-west (Central Europe as far as Bohemia). For these reasons Vinca was an important site in prehistoric times, and is now valuable for our knowledge of the prehistoric culture of the Danube valley. One is justified in expecting still further important finds from this site, as excavations are to be continued next year, thanks to the generous support of Sir Charles Hyde.



FIG. 2. VINCA POTTERY IN SITU: A GROUP OF ELEVEN VASES AS FOUND, AT A DEPTH OF 7.05 METRES, INCLUDING THE "HYDE" VASE (ON THE LEFT), ALSO SHOWN IN FIGS. 17, 18, AND 19; AND THAT ILLUSTRATED IN FIG. 10

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# PREHISTORIC DWELLINGS AT VINCA; AND "TROPHY" WALL DECORATION.

Photographs by Professor Miloje M. Vassits, (See his Article on the Opposite Page,)



FIG. 3. AN
OX-HEAD IN
CLAY, USED
AS A WALL
DECORATION:
AN
INTERESTING
EXAMPLE OF
EARLY
CERAMIC ART
FOUND AT
VINCA IN A
LEVEL AT A
DEPTH OF
3.50 METRES.



FIG. 4. A PROTOTYPE OF THE MODERN CUSTOM OF DECORATING WALLS WITH ACTUAL ANIMAL HEADS AS TROPHIES? A FRONT VIEW OF THE SAME CLAY OX-HEAD SHOWN IN THE ADJOINING ILLUSTRATION (FIG. 3).

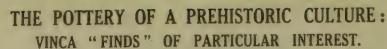


FIG. 5. DOMESTIC RELICS OF PREHISTORIC INHABITANTS OF VINCA, WHOSE HOUSES WERE BUILT OF WATTLE AND DAUB SUPPORTED BY WOODEN POSTS: THE GROUND-PLAN OF A TWO-ROOMED HOUSE FOUND AT A DEPTH OF 3.40 TO 3.60 METRES—(ON RIGHT) A ROOM WITH AN OVEN; (ON LEFT) A KITCHEN, WITH UTENSILS IN POSITION.

Describing the traces of early domestic architecture found on the prehistoric site at Vinca, Professor Vassits points out (in his article on page 664) that no building stone occurs in that locality, and consequently the houses were constructed of wattle and daub supported by wooden posts. In plan they were always oblong, with the same orientation in every example discovered, and one of the rooms contained a stove. The walls were often decorated with ox-heads modelled in clay, of which a specimen is shown above in Figs. 3 and 4. This form of wall

decoration suggests an analogy with the practice of modern sportsmen, who hang up on their walls actual animal heads as trophies of the chase. The settlement at Vinca, Professor Vassits explains, continued without interruption from about the beginning of the Middle Bronze Age in the Ægean, down to the Roman conquest of this region, which took place about 6 A.D. The different levels of the Vinca excavations, therefore, represent a great variety of custom and art at successive stages of development,

FIG. 6. AS FOUND: THE FRAGMENTS OF A GREAT STORE-JAR (PITHON) LYING IN SITU AT A DEPTH OF 7.445 METRES. (COMPARE RECONSTRUCTED PORTION SHOWN IN THE ADJOINING ILLUSTRATION—FIG. 7.)



PHOTOGRAPHS BY PROFESSOR MILOJE M. VASSITS. (SEE HIS ARTICLE ON PAGE 604.)

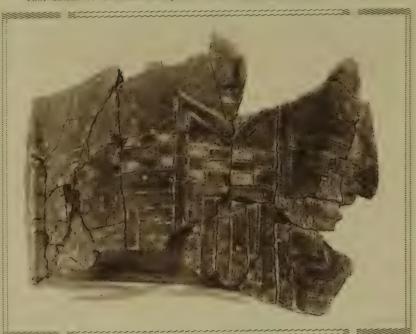


FIG. 7. AS RECONSTRUCTED: A SECTION OF THE SAME PITHOS (SEEN IN FRAGMENTS IN FIG. 6) SHOWING (TOP CENTRE) PART OF A HUMAN FACE, WITH MOUTH, NOSE, AND RIGHT EYE—PERHAPS A DEITY.



FIG. 8. WRITING OF 1600 B.C.? A CLAY STATUETTE WITH INCISED, SIGNS FROM A DEPTH OF 5.5 METRES.



FIG. 9. EXAMPLES OF VINCA POTTERY FROM A DEPTH OF 7 METRES: PARTS OF TWO STEMMED BOWLS.



FIG. 10. LIKE METAL: A POTTERY AMPHORA WITH RIPPLE ORNAMENT AND CONICAL KNOBS (FROM A DEPTH OF 7.05 METRES.)

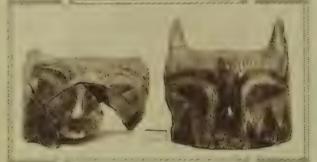


FIG. II. ANTHROPOMORPHIC VASES WITH LIDS, FROM VINCA: THE LEFT-HAND SPECIMEN FROM A DEPTH OF 7.45 METRES; THE RIGHT-HAND FROM 7.40 METRES.



FIG. 12. POTTERY WITH INCISED ORNAMENTATION: AN EXAMPLE FROM A DEPTH OF 7.40 METRES.



FIG. 14. A FOUR-LEGGED CLAY ANIMAL ALTAR. (DEPTH OF 6.30 METRES.)



FIG. 15. AN ANTHROPOMORPHIC LIDDED VASE, FROM A DEPTH OF 7 METRES.



FIG. 16. A THREE-LEGGED CLAY ANIMAL-SHAPED ALTAR FROM A DEPTH OF 7.6 METRES.



FIG. 13. FINE EXAMPLES OF INCISED ORNAMENT ON VINCA POTTERY: FRAGMENTS FOUND. AT A DEPTH OF 5.80 METRES.

Here we illustrate some of the most interesting cult objects and pottery discovered at Vinca, as described by Professor Vassits in his article on page 664. The clay statuette shown in Fig. 8 is of special importance in connection with the early development of writing, as it is covered with mysterious incised signs. "If this is a kind of script," writes Professor Vassits, "what kind of script is it? I cannot decide, but I would add that the stratigraphic chronology of Vinca would date the statuette not earlier than the beginning of the late Minoan Period (about 1600 B.C.)." He points out also that the incised pattern on the great store-jar (or pithos) shown in Figs. 6 and 7 undoubtedly has some meaning, which might

become clearer on a complete piecing together of the

fragments. A note on Fig. 7 says: "The reconstructed part shows the features of a human face. The right eye, nose, and mouth are visible. It represents perhaps, a deity within or before a building or canopy, a support for which can be seen on the left." Some of the vases, such as that shown in Fig. 10, bear striking resemblances to the characteristics of metal-work.



FIG. 17. "OF EXTRAORDINARY INTEREST": THE "HYDE" VASE—A CLAY RHYTON, OR LIBATION VESSEL, IN THE FORM OF A DUCK WITH A HUMAN-LIKE HEAD AND PECULIAR "HORNS"—DISCOVERED DURING THE EXCAVATIONS AT VINCA.

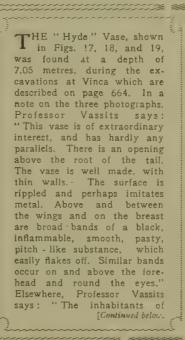




FIG. 19. ANOTHER ASPECT OF THE "HYDE" VASE: A DUCK-SHAPED LIBATION VESSEL OF CLAY, WITH A RIPPLED SURFACE, POSSIBLY IN IMITATION OF METAL.



FIG. 20. PART OF A RHYTON IN RED CLAY IN THE FORM OF A GOAT: AN EXAMPLE OF VINCA POTTERY FOUND AT A DEPTH OF 7.60 METRES.



FIG. 21. THE LEFT SIDE OF THE GOAT'S HEAD SEEN ALSO IN FIGS. 20 AND 22-PART OF THE RED CLAY RHYTON.

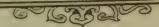
Continued.]
Vinca used to paint their bodies and faces. We often find, not only figures painted red all over, but some painted with red and white round the eyes and on the forehead. The 'Hyde' Vase showed us too, for the first time, the use of a black paint.'' Of the red clay rhyton, or libation vessel, in the form of a goat, seen in Figs. 20, 21, and 22, we read: "On the polished surface are small ripples indicating the animal's coat. The body is very realistic and life-like, as also is the head, which is artistically modelled in all details—horns, ears, eyes, muzzle, nostrils, and parted beard."



FIG. 22. THE RIGHT SIDE OF THE GOAT'S HEAD SEEN ALSO IN FIGS. 20 AND 21 ON THIS PAGE: A PROFILE VIEW SHOWING THE RIPPLED SURFACE.



### SCIENCE. OF WORLD





### THE EVIL WAYS OF PARASITES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

By W. P. PYCRAFT, F.Z.S., Author of speak, feed upon itself in order to survive. From Man himself to the simplest protozoa, we find that the larger creatures slav the smaller in order that they may eat. Even the virtuous vegetarian has to kill cabbages! And dues and caterpillars eat the poor things piecemeal. But there are some of these creatures, which we call "parasites," which do their slaying in a very leisurely fashion. They do not kill their victims speedily—they are too precious for that—but sap them of their vitality, until at last they die: though not before they have served their purpose. Bacteria kill babies by the thousand; that minute member of the protozoa, the trypanosome, kills grown-ups by getting into the spinal-cord and causing sleeping sickness. Then we have tape-worms and threadworms innumerable, which batten on birds and beasts, fishes and reptiles, with sublime impartiality as to the well-being of their victims. These, however, are but a fraction of the number of organisms which have adopted the life of a parasite.

But for the successes they have attained a terrible price has been paid, since it has been at the cost of their individuality and freedom of movement. Without their hosts they cannot live, for they have lost all power of an independent existence. Organs of sense, of locomotion, and of digestion have all been lost beyond recall. All that is left to them is an outer shell bearing no semblance of their former selves, the power of absorbing nourishment

of their former selves, the power of absorbing nourishment

from the tis-sues of their host, and the power of re-production.

Every group of the animal kingdom, from the protozoa to the fishes, has the fishes, has contributed towards the amazing total of these degenerates. How this has come about makes not only interesting, but profiting, but profitable reading.
Let it suffice to say now that the road to ruin' has been an easy one, presenting many gradations, before the inevitable and-speaking humanly disgustingly sordid end is reached. So far I have had in mind only the parasite itself; but the effect of such parasitism on its victims has also to be considered.
The lay

The lay-man is hardly conscious of the existence of this under-world of Nature's re-probates. This is unfortunate, for it has much to reveal which is worth taking

note of. In a future essay, I propose to give one or two striking examples of the agencies which have made the "road to ruin" so easy. Here and now I want to comment on two instances of parasitism found among the plants. I select the broom-rape (Orobranche) and the dodder (Cuscuta), since one or other of the species of these two genera are to be found in most parts of the country. The broom-rape seems certainly to have found parasitism worth while, since it is represented by somewhere round about one hundred species, of which nine at least are British plants. I say "nine at least" advisedly, for this plant is one of those which is as a thorn in the tlesh of the botanist; since, at present at any rate, there are several forms which cannot be clearly distinguished one

FIG. 1. THE KNAP WEED BROOM-RAPE (OROBRANCHE ELATIOR), A RARE YELLOW-FLOWERED ENGLISH PLANT: A SPECIES THAT HAS

DEGENERATED TO COMPLETE PARA-

SITISM ON ITS VEGETABLE HOST,

THE CREATER KNAP WEED.



FIG. 2. THE LESSER DODDER (CUSCUTA EPITHYMUM): A VIGOR-OUS PARASITE, WHICH, AS IN THE ABOVE PHOTOGRAPH, CAN ENTIRELY COVER ITS HOST, THE COMMON LING, WITH PINK THREAD-LIKE STEMS.

ENTIRELY COVER ITS HOST, THE COMMON LING, THREAD-LIKE STEMS.

from another, serving once again to show how difficult it is to define a "species." But, be this as it may, there is no difficulty in distinguishing a "broom-rape" when we see it, for it consists simply of a stout, leafless, scaly stem bearing two-lipped flowers.

Like all other flower-stalks, in due course it produces seeds; but these are of a quite peculiar kind. The seeds of the ordinary flowering plant, when they begin to germinate, display a pair of "seed-leaves," or cotyledons, a rudimentary stem, and a root. The cotyledons contain a store of food for the growing embryo sufficient to enable it to carry on while the rudimentary stem, the first pair of seedling leaves, and the root are developing. By the time these have become functional, the cotyledons have disappeared.

But the broom-rape seed has practically no reserve store for embryonic development. It consists, indeed, merely of a group of undifferentiated cells, and when germination commences a delicate spiral spring makes its way downwards into the ground, seeking the root of some suitable plant on which to fasten. If it fails, death speedily follows. Should it succeed, immediately after anchorage it begins to swell above the point of attachment. As the lower end of the spiral anchors itself, the upper shrivels, and a little knob, or bud, is formed on the root of the host. This bud, in due course, rises up out into the sun and air, and becomes the flower-stem.

The swollen seed-vessels of the curiously-coloured flowers contain enormous numbers of exceedingly minute seeds, which are, in due course, shaken from their receptacles by the wind and, falling to the ground, remain dormant through the winter. How and why did this strange sequence of events come into being? For the broom-rapes, of whatever species, are quite incapable of deriving their nourishment from the soil. If they are to survive, it must be at the expense of some other plant, whose life-blood, so to speak, it slowly saps.

It

roots of clover, and so on. Some species seem to be less exacting, or to have contrived to be less dependent on one or two special species. They may be found apparently growing out of the ground like ordinary plants, but in reality they are tapping the roots of the surrounding plants.

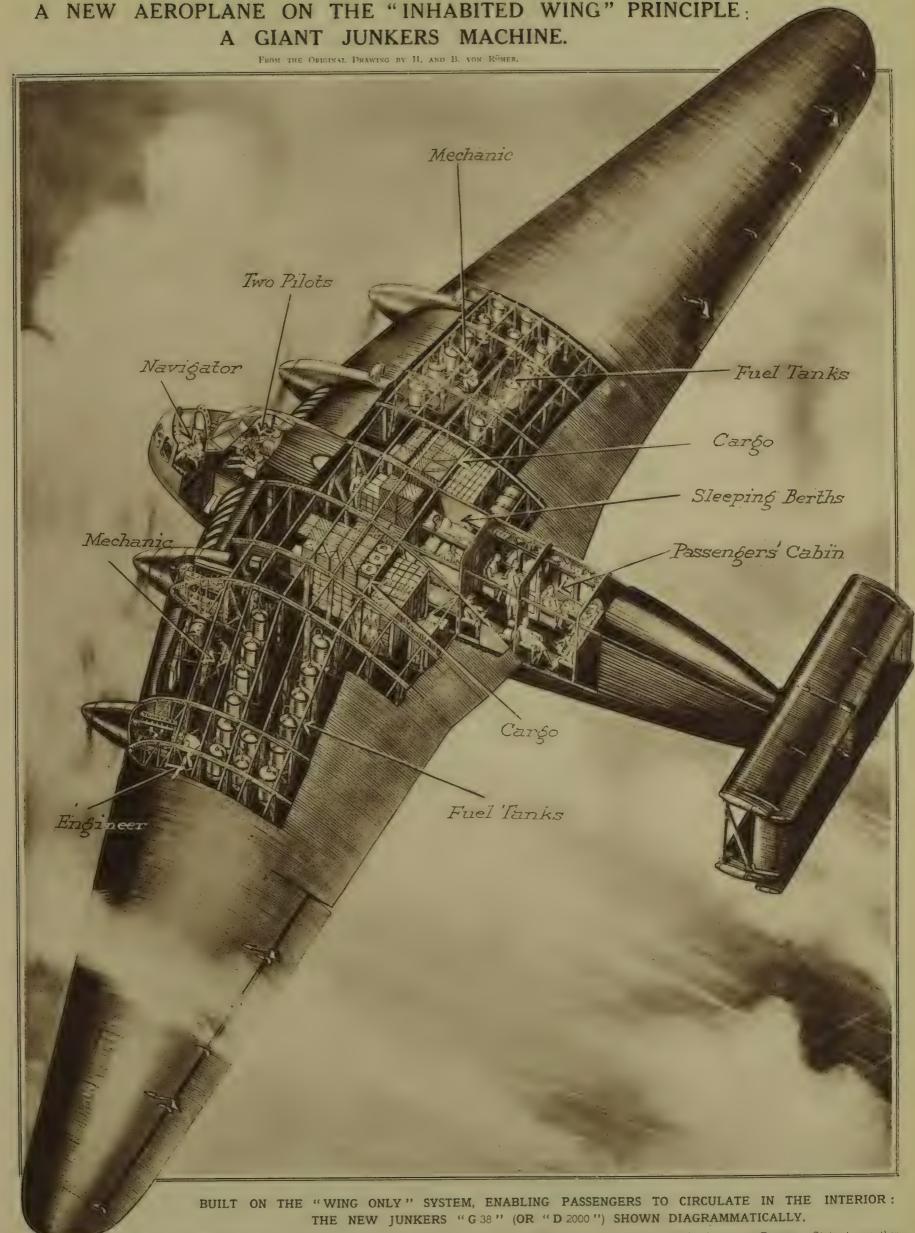
The dodder, in its way, is quite as remarkable a plant as the broom-rape. But, in like manner, the evil results of a parasitic life have so transformed it that no one would suppose, on seeing it for the first time, that it was one of the "bind-weeds"; that is to say, a convolvulus. Yet, when the fact is realised, surprise is more or less modified by the reflection that the habit of growth of the dodder is, after all, curiously like that of the convolvulus, though the life-history in the two cases is so very different.

The early embryonic development recalls that of the broom-rapes, since the seed has scarcely any food reserve for the growing embryo. As in the broom-rapes, they put forth a spiral thread, which makes its way into the outer air and commences to twist spirally, seeking the stem of a suitable host to fasten on to. Should success attend these efforts, suckers are thrown out, and the plant begins to feed on the juices of its host. In this way, a comparatively small number of seedlings, once started, will spread from plant to plant with amazing speed, destroying as they go. Hop plantations thus attacked are utterly ruined. The clover dodder (Cuscula trifolium) is terribly destructive of clover, elder, ash, and nettles, and various other plants are also victimised.

The lesser dodder (C. epithymum) (Fig. 2) attacks heath, thyme, milk-vetch, and other small plants; but its favourite victim is the furze, which it often entirely conceals with tangled masses of small red threads, such as are seen growing on a small-heath in Fig. 3. Five or six species are native to Great Britain. The flower-heads (Fig. 3) form globular clusters at intervals along these life-destroying leafless threads. We find these degenerates as "going con



FIG. 3. THE FLOWER CLUSTERS OF THE LESSER DODDER: A PROLIFIC PARASITE WHICH PRODUCES ENORMOUS QUANTITIES OF SEED. If the young seedling of the lesser dodder fails to find a suitable host, it dies down, but retains its vitality for some weeks. This affords another chance of life, for a little later a growing shoot of a suitable plant may come within its reach, and it starts to live again. The letter A indicates the stem of the dodder.



The great Junkers monoplane, "G 38" (or "D 2000"), which recently began a European tour, embodies the idea of a "wing-only" aeroplane, which could accommodate crew, freight, passengers, motors, and fuel in a thick wing, instead of in the fuselage. The "G 38" is designed to carry freight over long distances, rather than a great number of persons. Its range (with a useful load of 2 tons) is claimed to be 4700 kilometres (almost 3000 miles). Its aerodynamic qualities are such as to give a very low fuel consumption figure—so that "G 38" is a very economical

machine. With such a range, air traffic from one European State to another is not the proper task of "G38," but rather travel between continents—say, London to Singapore. It is calculated that "G58," with 10 passengers and their luggage and 100,000 letters, could perform this journey in a little over three days—allowing for four-hour halts at Baghdad and Delhi. Hitherto this journey has taken 30 days—by rail and steamer. The "inhabited wing" principle, as embodied in "G38," will mean that passengers can walk about inside the machine. "G38" left Dessau on October 4, and arrived at Bucharest at midday on October 6.

### **BOOKS**

Conference is to extend the literary as well as the political horizon. It recalls the words of a poet whose Imperialism, though in some respects considered antiquated, still has power to widen our outlook on the world;

What should they know of England who only

What should they know of England who only England know?

It also imparts a certain topicality to any work bearing on the history of colonisation. In this connection, one of the best books I have met for a long time is "The Making or William Penn." By Mabel Richmond Brailsford. With Wood-ent Frontispiece by Clare Leighton and other Illustrations (Longmans; 12s. 6d.). Not that we get here the early annals of Pennsylvania. The book is concerned rather with the first half of the founder's life, and the formation of his character; as the title implies, with his "making" rather than with his actions as a "finished product." As a study in historical biography, the book combines human interest and charm of style with conscientious care in the use of authorities. Most of the scenes, of course, are laid in England, and especially in Buckinghamshire, and the story moves amid the turmoil of English politics in those days. There is much about naval affairs during the Civil War (Penn's father was an Admiral, and his influence on his son is shown in a new light); about the Quakers and their sufferings under persecution; about Penn's relations with Algernon Sidney; about his trial and his sturdy vindication of the rights of juries; about his love-romance and marriage; and about London during the Great Plague.

It is, indeed, only in the last chapter of Miss Brailsford's volume that we begin to see William Penn in the capacity of Empire-Miss Brailsford's volume that we begin to see William Penn in the capacity of Empirebuilder. One may perhaps be allowed to apply that term to him in spite of the fact that his part of the structure has since passed into other ownership. This chapter begins with a picture of William Penn seated in his lodgings at Westminster on the evening of March 5, 1681 (when he was 37), and, spread out on the table beside him, a great scroll of parchment written in the decorative script of the time and surrounted by a portrait of Charles II. In a letter to a friend on that evening, Penn wrote: "This day... after many waitings, watchings, solicitings, and disputes in Council, my country was confirmed to me under the Great Seal of England, with large powers and privileges, by the name of Pennsylvania, a name the King would give it in honour of my father." Penn had previously been interested for some five years in the colonisation of the Quaker Province of West New Jersey, whither some thousand emigrants went between 1677 and 1680. It was in the latter year that he petitioned the King for a grant of adjacent unoccupied Crown land of a value equivalent to the sum which the King and Government owed to his late father, the Admiral, amounting to £16,000, or over £50,000 of our present money.

At first Penn wanted to call his land New Wales, and, this name being rejected, he suggested Sylvania. "His further account (we read) of this historic christening is very characteristic: 'They added Penn to it... I feared lest it should be looked on as a vanity in me, and not as a respect in the King, as it truly was, to my father, whom he often mentions with praise. And though I much opposed it, and went to the King to have it struck out and altered, he said it was past, and would take it upon him; nor could twenty guineas move the under-secretary to vary the name.' The preamble to the Royal Patent declares that William Penn's application for territory arose out of a commendable desire to enlarge the British Empire, and promote such useful commodities as may be a benefit to the King, and his dominions.'

Thus we leave William Penn, exactly midway in his career (he died in 1718), about to colonise the country that bears his name. "The fact that for seventy years," writes the author, "Pennsylvania endured as a Christian state, ruled and defended by love and not by force, was due in the first place to the Constitution settled upon it by its founder... for the only time in the history of the world a whole country had accepted the Sermon on the Mount for its working policy." In later years, we are reminded, Penn's "Essay towards the present and future peace of Europe" anticipated the League of Nations by more than two hundred years. The author herself sees him as something more than an Empire-builder. "I have tried (she says), from a non-Quaker standpoint, to form an estimate of the influences which helped to

mould his character, and to show him, not as the outstanding figure of Quaker history, but as the greatest Englishman and the greatest European of his time."

Other books on my list for this week, though not concerned with the making of the Empire, at any rate enlarge the reader's horizon. They deal chiefly with travel, adventure, and sport. We are taken to the far north of the American continent, in quest of big game, in an entertaining and well-pictured book entitled "Hunting-The Alaska Brown Bear." The Story of a Sportsman's Adventure in an Unknown Valley after the Largest Carnivorous Animal in the world. With forty-four Illustrations. By John W. Eddy (Putnam; 15s.). Although the big brown hear was the chief objective of the trip, and the author's own encounters with him are supplemented by a chapter of other people's bear stories, some of them rather on the gruesome side, yet the interest of the book is by no means confined to Bruin. The author has a love of exploration in wild places, with a keen eye for Nature's beauty, and he

THE DOMINION STATESMAN WHOSE OFFER REGARDING IMPERIAL PREFERENCE GAVE A LEAD IN DISCUSSING EMPIRE TRADE AT THE IMPERIAL CONFERENCE: MR. R. B. BENNETT. PRIME MINISTER OF CANADA.

MR. R. B. BENNETT. PRIME MINISTER OF CANADA.

In his memorable speech at the Imperial Conference on October 8, Mr. R. B. Bennett, the Canadian Premier, put the tariff question on a new basis by definite proposals. "The Empire must decide once and for all," he said, "whether our welfare lies in closer economic union or not. I offer to the Mother Country and to all the other parts of the Empire a preference in the Canadian market in exchange for a like preference in theirs, based on the addition of a ten per cent. increase in prevailing general tariffs or upon tariffs yet to be created. The proposed preference should not be considered as a step towards Empire free trade. In our opinion Empire free trade is neither desirable nor possible, for it would defeat the very purpose we are striving to achieve. All that is helpful in Empire free trade may be secured by Empire preferences. All that is harmful may in this way be avoided."

has much to tell of many different animals and birds, as well as incidents of travel. Many people in Alaska, he mentions, demand that the brown and grizzly bears should mentions, demand that the brown and grizzly bears should be exterminated as a danger to civilisation. To such a course he is strongly opposed. There are large regions in Alaska, he points out, where no one can or wants to live, and he suggests that the United States Government should establish a great game field, under strict regulations, where these interesting species might be perpetuated.

The larger wild beasts of another continent are seen from a different angle in "Life Stories of Big Game." By W. S. Chadwick. With Sketches by W. Woodhouse (Witherby; ros. 6d.). Here the author is not describing his own adventures as a sportsman, although he has had twenty-six years of experience in the wilds of Africa. As one may speak of an animal artist or an animal sculptor, so Mr. Chadwick may be termed an animal biographer. His eight chapters are dramatic descriptions of typical "careers" of animals in the African bush, not associated with any human character, as in the "Jungle Books" of Kipling, except in so far as man in general figures as the The larger wild beasts of another continent are seen

wild beast's most dangerous enemy. Otherwise, the stories are concerned entirely with the animals themselves, their loves and hates, and fierce encounters with rivals. The subjects of these vivid "lives" are respectively "Greatheart," the Buffalo; "Powerful," the Lion; "Grey Giant," the Elephant; "Crusty," the Rhinoceros; "Stoneheart," the Leopard; "Steel-jaw," the Crocodile; "Cave-Mouth," the Hippopotamus; and "Sneaky," the Hyæna.

One sinister form of animal life in Africa (found also in many other parts of the world) is described by a writer who combines scientific knowledge with humour and dramatic power in an entertaining book called "Pythons and Their Ways." By F. W. Fitzsimons, Director of the Port Elizabeth Museum and Snake Park. Illustrated (Harrap; 7s. 6d.). If I remember aright, Mr. Fitzsimons has contributed to this paper an illustrated article about his snakes. In the present book he gives a fascinating account of experiences with his formidable charges, and tells many exciting anecdotes. The most thrilling is the story of his wife's being accidentally shut into a room with an angry python seventeen feet long, of her resourceful duel with the creature, and her eventual escape. The author's colloquial style makes his book extremely readable.

Something quite unusual—or, to use the fashionable word, "different"—in travel literature takes the form of a book called "Through Unknown Africa." By Willem Jaspert. Experiences from the Jaspert African Expedition of 1926-1927. Illustrated. Translated by Agnes Platt (Jarrolds; 12s. 6d.). The average explorerauthor may tell of tight places, dangers, and hardships, but his troubles are seldom due to any lack of funds; in fact, in reading such books I often wonder where all the money comes from. Here, on the other hand, we have an epic of adventure on small means. It is the work of a German scientific traveller, and the translation reads remarkably well. During part of the journey the author was accompanied by his wife and little boy, as well as his brother. He spent nearly two years in Portuguese Angola with the object of studying primitive tribes, and his scientific results will be published separately. "The greatest difficulty," he writes, "was providing the necessary finances... we looked death in the face countless times and the reward was small." They had to obtain the money they needed by working for it.

As a general picture of their vicissitudes, the author gives the following passage from a German review: "With incredible difficulty, and only by feats of unbelievable endurance, did they make their way, mostly on foot, sometimes in litters, in native boats, on goods trains, in Ford motor-cars, on donkeys, mules, in wagons, or on the backs of natives. Their weapons were confiscated by the Portuguese Government. Leopards prowled \*round their sleeping-quarters at night, but the greatest dangers were the endless swamps, three hundred or four hundred kilometres long, where swarmed countless mosquitoes. For weeks at a time they were down with malaria, Malta or yellow fever, without doctor or medicine of any kind. But they came through, and brought back twenty-four cases of native curiosities to their home town of Frankfort."

If I had more space, I could a tale unfold about Asia as well as Africa, having no lack of literary material concerning that continent. Recent events in the Far East lend topical interest to "The Mongolian Horde," By Roland Strasser. Translated from the German by "R. T. G." Illustrated, with an Introduction by Sir Michael Sadler (Cape; 128. 6d.). Another attractive book emanating from the Far East is "Korea of the Japanese." By H. B. Drake. With 24 Illustrations (Lane; 128. 6d.). That botany, as well as big game, provides adventure in the wild is proved in "Plant-Hunting on the Edge of the World." By F. Kingdon Ward. Illustrated (Gollanc; 218.). Moving westward, we come to an interesting account of Central Arabia entitled "Arablan Peak and Desert." Travels in Al-Yaman, By Ameen Rihani. Illustrated (Constable; 158.). British readers should take a "mandatory" interest in "The Handbook of Palestine and Keith-Roach. Introductions by Sir John Chancellor and Sir Herbert Samuel. With Frontispiece and large folding Map. 2nd Edition. (Macmillan; 168.). This admirable work includes an interesting section on the archaeology of Palestine and results of recent excavations. C. E. B.

### EVENTS AND PERSONALITIES OF THE WEEK: NEWS BY PHOTOGRAPHY.



THE CHRISTENING OF A FUTURE BELGIAN KING: A PRINCESS HOLDING THE BABY.



THE KING OF THE BELGIANS (RIGHT, FRONT), WITH THE QUEEN (LEFT, BACK), PRINCE CARL (RIGHT, BACK), AND PRINCESS INGEBORG.



A FAMOUS GERMAN AIRSHIP COMMANDER AT THE "R 101" FUNERAL: DR. ECKENER. Dr. Eckener, Commander of the "Graf Zeppelin." represented the German Reich at the funeral of the "R 101" victims at Cardington. He paid a sympathetic tribute to the memory of her crew and to the sound construction of the airship.

The christening of the baby Belgian Prince, son of the Duke of Brabant and Crown Princess Astrid (niece of the King of Sweden), took place in the Royal Church of St. James, Brussels, on October 12. The royal baby was christened Baldwin, and his grandfather, King Albert, stood godfather. Cardinal van Roey, Archbishop of Malines, officiated according to the full ritual of the Roman Catholic Church. He received the child before the altar, and asked the godfather and godmother (Princesse René de Bourbon) some preliminary questions while the organ played. The Cardinal then blew three times in the child's mouth and made the sign of the Cross on his face and body. He afterwards poured salt on his lips and recited an exorcising prayer. Baldwin, it will be remembered, was the name anciently borne by the Counts of Flanders.



THE DEATH OF AN EMINENT ARCHÆOLO-GIST: THE LATE DR. H. R. HALL.
Dr. Hall died on October 13, aged 57. In 1896
he joined the department of Egyptian and
Assyrian Antiquities at the British Museum, and
was promoted to be Assistant Keeper in 1919 and
Keeper in 1924. In 1919 he directed excavations
at Ur of the Chaldees.



E WORLD'S SYMPATHY WITH BRITAIN'S SORROW: FOREIGN ATTACHÉS WALKING IN THE "R 101" FUNERAL PROCESSION THROUGH LONDON.

presence of numerous foreign military attachés was only another proof of the deeplyforeign sympathy over the tragic loss of "R 101." Similar evidence was found in
unvarying kindness and courtesy of the French authorities the many telegrams of
bolence received in this country from abroad, the testimony of Dr. Eckener, and
uch acts of courtesy as the lowering of flags on the War Office at Berlin on Oct. 11.



THE NEW AIR MINISTER: LORD AMULREE, SUCCESSOR TO THE LATE LORD THOMSON. Lord Amulree (formerly Sir William Mackenzie) was made a Baron last year, and is an eminent jurist. He has presided over many Courts of Inquiry, and was President of the Industrial Court from 1919 to 1926—an experience valuable for the public inquiry into the wreck of "R 101,"



PROFESSOR C. H. TURNER, A WELL-KNOWN PATRISTIC SCHOLAR.

Dean Ireland's Professor of Exegesis and Senior Fellow of Magdalen College, Oxford. Died, October 10: aged seventy. A great patristic scholar, he published "Monumenta Juris Canonici."



SIR LONSDALE WEBSTER, CLERK OF THE HOUSE OF COMMONS.
Died on Oct. 7, aged 62. An official of the House since 1890, promoted Clerk Assistant in 1918, and on the retirement of Sir Courtenay Ilbert in 1921. Clerk of the House.



ADMIRAL OF THE FLEET

SIR W. H. MAY.

Died. October 7; aged eighty-one. Torpedo specialist. Commanded H.M. Yacht'' Victoria and Albert''; 1897, Captain of the "Excellent." Commanded Atlantic Fleet, 1905-07.



THE ONLY EYE-WITNESS OF THE "R 101" WRECK.

George Rabouille was 100 yards from "R 101" when she crashed, and gave an account from which it was clear that the explosion occurred after her impact with the ground. She was "Iving at about 150 ft., he stated.

LADEN WITH ART TREASURES WORTH \$1,000,000 FOR THE PERSIAN ART EXHIBIT THE S.S. "BAHARISTAN" ARRIVING IN LONDON AFTER HER SECRET VOYAGE. The first consignment of Persian art treasures for the coming Exhibition at Burlington House to and on October 11 in the S.S. "Baharistan," which berthed at Rotherhithe. She left Abac between the twenty-seven cases of art works, guarded by special police. The cases had been the form Teheran by air to avoid brigands. The ship's crew believed the cargo to be dates. Two insignments of art treasures are to come within the next few weeks by ships whose names are not discovered.



THE FIRST PURELY FIGHTING SHIP EVER BUILT FOR THE INDIAN NAVY: H.M.I.S. "HINDUSTAN,"

A NEW SLOOP OF THE TYPE OF H.M.S. "FOLKESTONE."

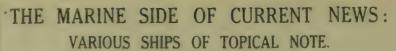
H.M.I.S. "Hindustan," which has been built by Messrs. Swan, Hunter, and Wigham Richardson at Wallsend-on-Tyne, under Admiralty supervision, is described as being the first purely combative ship for the Indian Navy. In Jane's "Fighting Ships" it is stated: "She was laid down in 1929, and will be identical in most respects with the British 'Folkestone' type, with armament of two 4-inch guns and four 3-pounders." The "Folkestone" was also laid down last year at the same yard.

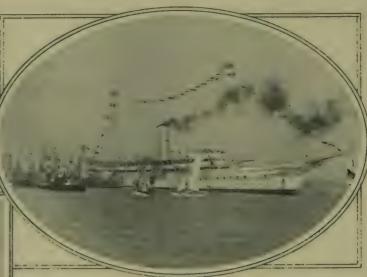


ONE OF THE FIRST WAR-SHIPS LAUNCHED COMPLETE WITH GUNS, ENGINES, MASTS, AND FUNNELS:

THE NEW BRITISH DESTROYER, H.M.S. "BRILLIANT," AT WALLSEND.

A remarkable ship-building feat was accomplished at Wallsend-on-Tyne, on October 9, when the new destroyer "Brilliant," built there by Messrs. Swan, Hunter, and Wigham Richardson, was launched with her guns, engines masts, and all accessories on board, and even with smoke issuing from her funnels. Seldom has any war-ship ever been launched thus ready for sea. The "Brilliant" is one of eight "B" type destroyers of the 1928 programme of 1330 tons displacement, and armed with four 4.7-in. guns, seven smaller guns, and eight torpedo-tubes.





USED 60 YEARS AGO AT THE SUEZ CANAL OPENING: THE EGYPTIAN ROYAL YACHT, "MAHROUSSA," WITH KING FUAD ON BOARD.

When the King of Egypt recently went to Suez to inaugurate a new petroleum basin, he passed through the Suez Canal in the royal yacht, "Mahroussa," the same vessel in which his father, Ismail the Magnificent, escorted the Empress Eugénie and other royalties at the opening of the Canal in 1860. She was built on the Thames in 1865 as a paddle-steamer, but has been modernised.



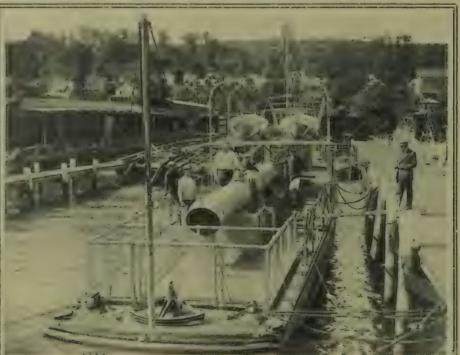
SAID TO BE THE FIRST YACHT LAUNCHED FULLY EQUIPPED: A NEW YORK PARALLEL TO THE "BRILLIANT'S" LAUNCH.

This photograph shows a private 191-foot yacht, built for Mr. Joseph A. Macdonald, a prominent ship-builder of New York, being launched at Bath, Maine, on October 2, fully equipped and furnished, and carrying a crew of twenty-one. A note states: "This is believed to be the first time a yacht has been launched with such complete equipment aboard,"



"SLUMP" IN GERMAN SHIPPING AT HAMBURG: MANY IDLE STEAMERS
LYING-TO IN THE WALTERSHOFER HARBOUR AT THAT PORT.

Owing to the bad evenomic conditions in Germany," says a note on this photograph, many steamers of all kinds and sizes are lying idle. It is sad to state that old and ell-known Hamburg shipping-houses have laid-up three-quarters of their fleets. At resent it is impossible to foresee if and when they will be used again. According to ewspaper reports, nearly 230 captains and ship's officers are without employment. The laid-up vessels are seen in the Waltershofer Harbour."



FISHING BY MECHANICAL SUCTION: A NEW TYPE OF BOAT, INVENTED IN AMERICA,
THAT MAY REVOLUTIONISE THE FISHING INDUSTRY.
A note on this photograph, which comes from Edgewater, New Jersey, states: "A new type of fishing loat, expected to revolutionise the fishing industry, was demonstrated on October 2 by its co-invented larnes F. Galligan. The boat catches nearly 20 tons of fish an hour. Its equipment consists of a pipe of the indiameter, running from the bow beneath the water-line, and a centrifugal pump, creating form the tube, which sucks the fish into the boat. The photograph shows the stern, with the pipe which runs along the deck and discharges fish into the space enclosed with wire netting."

Extracted from an article by E. J. STONE, M.A., F.R.S., entitled "Note on a Crayon Drawing of the Moon by John Russell, R.A., at the Radcliffe Observatory, Oxford," printed in the Monthly Notices of the Royal Astronomical Society, and published here by permission.

THE eccentric hobby of the Royal Academician who took to star-gazing and moon-painting would probably nowadays be matter for some comment. In the eighteenth century, scientists and astronomers hailed the combination with joy on the occasion when John Russell, R.A., whom everyone knows as a portrait-painter, turned amateur astronomer and completed his celebrated moon map.



THE "SELENOGRAPHIA" INVENTED BY JOHN RUSSELL: A GLOBE SHOWING THE VISIBLE SURFACE OF THE MOON.

This globe is also fitted with an apparatus to show how the moon turns a slightly different face to us at various times. The small globe represents the earth, neither its size nor its distance from the moon being, of course, to scale.

In his day Russell was well employed, and commanded about the same prices as Sir Joshua Reynolds (his contemporary). But, despite royal patronage, he never became a fashionable painter.

Astronomy was Russell's "hobby": he spent

Astronomy was Russell's "hobby": he spent many years completing the series of minutely accurate pencil-drawings which were the raw material for his large pastel picture of the moon (reproduced in this issue); and he also invented the moon globe, or "Selenographia," illustrated on this page. The accuracy of eye and "feeling" required of a portrait-painter he found he could employ with singular satisfaccould employ with singular satisfaction, in his leisure hours, in recording the exact appearance of the lunar features.

The following passages quoted from a letter written by John Russell to Dr. Hornsby, the Radcliffe observer in 1789, giving his own views on the work of delineating the moon, show how the technique of a portraitshow how the technique of a portrait-painter and a Royal Academician was adapted to scientific ends. "Before I began to delineate the Moon," wrote John Russell, "I never saw any other representation, but the very inferior Prints to be met with in common Dictionarys such unin common Dictionarys, such unsatisfactory imitations, both as to incorrectness of Form and Effect, led me to conclude I could produce a Drawing in some measure corresponding to the Feelings I had upon the first sight of the gibbous Moon through a Telescope. . . But as you, Sir, would inform me, the Moon requires much attention to be well understood, being composed of so
many parts, of different characters,
so much similitude in each Class of forms, and of such

a variety in the minutiæ composing those Forms, and this difficulty also most considerably increased by the various effects caused by the different situations of the Sun; that I am perswaded many improvements may be made, in correctness of Form in the spots, their situation and distinctness of parts

He makes a suggestion—confirmed since his day

by astronomers—that it had been "too hastily concluded that the large dark parts upon the Moon's Face were Seas," and he inclines to think that it was this idea which had led the astronomer Cassini (who had prepared a famous moon map) "to represent these parts of one almost uniformly smooth, and unvaried effect, which, upon a strict inspection, will appear to be full of parts as various and nearly as multitudinous, as that portion of the Moon which has generally been considered to be Land, and is certainly elevated above the level of the former: even in the parts of the Moon which have been most considered by Cassini I think it will appear some considerable room is left for improvement. But there is a deficiency which I have found in all these Maps of the Moon, and that is, as I before hinted, in point of Effect; the just proportion is not maintained in the Gradations between the inherent Light and Dark parts of the Moon, by which all pleasurable distinctness of character is produced. . . . It was my intention first to produce a representation of the Full Moon as it is generally illuminated by the Sun, but several very respectable Astronomers favord me with their opinion, and by their approbation of one of my Crayon Drawings, which describes the Moon two days after the first quarter, very easily prevaild upon me to alter my resolution and prefer this in which the boldness and expressive elevations of Plato, Copernicus, and Tycho" ("craters" on the moon), "and some others near the Boundary of the Line of illumination, convey so distinct an Idea of these parts opposed to those situated near the centre of the Moon which very faintly express their character, compared to the former, as they are nearly lost in the general Blaze of Light"—i.e., at full moon. (It is interesting to note that similar objections to delineating the moon as she appears at Full are made by M. Lucien Rudaux, the modern French setzenesser, whose coloured mean will be found astronomer, whose coloured moon map will be found reproduced on another page.)

Lower down Russell continues: "My first efforts,

Sir, were made with Crayons, representing the colour of the Moon in its general form according to the particular Phase; upon this I laid the larger Spots of" (sc. Mare) "Mediterraneum, Serenitatis, Tranquillitatis, etc. etc.—these I adjusted by degrees giving them their general Forms and grand bearings endeavouring to preserve with as much truth as time would admit the proportional difference of dark pleasure to several Gentlemen whose approbation is very flattering to me. , . . I used other means in drawing the parts which are more minute, the fine point of a black Lead pencil I think the best for the purpose and have furnished myself with a great number of Drawings in this manner, of the different Spots in the Moon under the circumstances they present themselves in the different Phases, from these



AN ASTRONOMICAL MODEL INVENTED BY JOHN RUSSELL, THE PORTRAIT - PAINTER: THE REVERSE OF HIS "SELENOGRAPHIA," SHOWING ITS COMPLICATED APPARATUS.

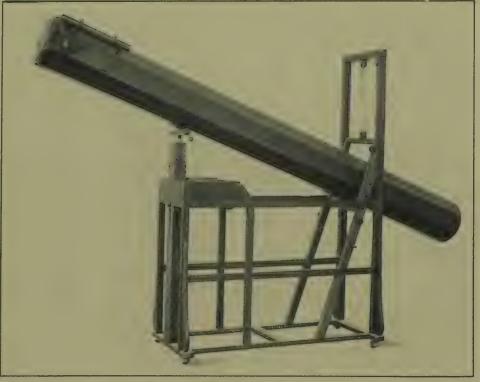
Drawings, and in continual reference to the Moon itself, I am proceeding upon the larger picture, producing the effect from the Drawings made with Crayons and the small parts from those with black lead pencils.

As a painter, it is no vanity for me to say, much may be done in regard to accuracy by the Eye only assisted by the Telescope. We are used to consider the size, form and proportion of the parts, it is the

first principle of our Art, it must be acquired; but I have not pre-sumed upon this imaginary power of correctness, the Eye is capable of being deceived and as I want to approach as near as may be to perfection, I am induced to measure distances of as many parts as will set the rest in the proper places. As I have no micrometer such as would de-scribe minutes etc. and if I had, thro my inexperience and want of sufficient power of calculation, I should be embarrassed by the Moon's Variation and its Diameter, at different times, I have constructed one which serves my purpose. A hair is strained in the Focus of the short tube of my Telescope, upon this Hair is made marks of different sizes and at various distances. A scale upon paper has been fixt upon a wall at a certain distance, and by this scale I have ascertained the size of the Marks and the Space which separates each from the other: a counter scale proportioned to work the large picture with is all I need to keep my mind satisfied that I do not proceed in Vain for I have by a particular method prevented the inconvenience which the want of a cross Bar and perpendicular would otherways have occasioned."

John Russell's description of his

technique, and of the pains he took to insure accuracy, does great credit to the industry of an age when photography was unknown and scientific instruments relatively undeveloped. We are reminded of Leonardo da Vinci's exquisite botanical and anatomical studies—works in which, as in Russell's moon map, Art has worked as a patient handmaid to Science; but into which she has infused a "feeling" which the products of the infallible camera rarely, if ever, possess.



SIMILAR TO, THOUGH LARGER THAN, THE TELESCOPE BY MEANS OF WHICH RUSSELL MADE HIS DRAWINGS: A NEWTONIAN REFLECTOR MADE BY SIR WILLIAM HERSCHEL AND BELONGING TO THE RADCLIFFE OBSERVATORY AT OXFORD.

and Light; by which one part is subordinate to the other; and proceeding so long as the Moon was to be seen: executing the minutiæ as far as time would permit, being always attentive to the most considerable parts before those which are subordinate. The Effect of the Moon thus produced, surrounded by a dark Blue colour has a novelty as well as an expression in its appearance, which has given some

### MOON-MAPPING BEFORE PHOTOGRAPHY: A PORTRAIT-PAINTER'S HOBBY.

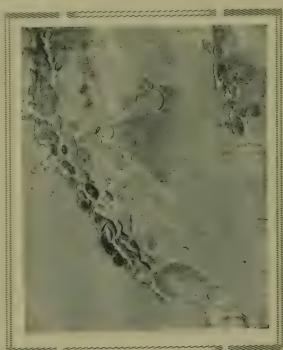
PHOTOGRAPHS REPRODUCED BY COURTESY OF DR. H. KNOX-SHAW, M.A., RADCLIFFE OBSERVER



A PENCIL STUDY OF THE MOON'S SURFACE:
THE REGION LYING BETWEEN THE LUNAR
ALPS AND APENNINES.



RUSSELL'S PENCIL STUDY OF THE "CRATERS" OF THEOPHILUS CAPELLA AND CENSORINUS: AN AREA ON THE NORTH EDGE OF "MARE TRANQUILLITATIS."



THE NEIGHBOURHOOD OF THE "CRATER" GASSENDI: TO BE FOUND ON THE SOUTH EDGE OF "MARE HUMORUM."



WHERE THE ROYAL ACADEMICIAN HAS OUSTED THE ASTRONOMER:

A DRAWING OF SINUS IRIDUM

(GULF OF RAINBOWS), WITH

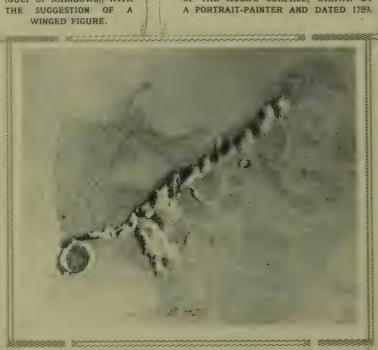
THE SUGGESTION OF A



WITH SHARP BLACK SHADOWS CAST BY THE ALMOST HORIZONTAL RAYS OF THE SUN: A PENCIL STUDY OF A PART OF THE MOON'S SURFACE, DRAWN BY A PORTRAIT-PAINTER AND DATED 1789.



REPRODUCING FAITHFULLY THE APPEARANCE OF THE SURFACE: "MARE NECTARIS" AND THE EDGE OF "MARE FECUNDITATIS."



A VERY CHARACTERISTIC LUNAR FORMATION: THE "CRATER" OF ERATOSTHENES AND THE LUNAR APENNINES.



THE REGION SOUTH OF TYCHO
"CRATER" AND "MARE HUMORUM":
A MUCH - PITTED PART OF THE MOON.

The pencil studies reproduced above were made by John Russell, R.A., and represent the result of many arduous hours spent at the telescope; and they formed the raw material for his large pastel-picture of the moon which is reproduced on the opposite page in this number. Some 200 of these drawings were presented to the Radcliffe Observatory in 1873 by John Russell's grandson. The various regions reproduced in the drawings on this page can easily be identified by a reference to the diagram of the moon's surface which will be found in this number with M. Lucien Rudaux's

modern moon-map, reproduced in colour on pages II and III. In this diagram the French equivalents of the Latin names will be found—"Mare Iridum" becoming "Mer des Iris," "Mare Humorum" "Mer des Humeurs," etc. Preceeding this present page of Russell's drawings will be found an article in which an extremely interesting letter, written by John Russell himself in 1789 to Dr. Hornsby (the then first Radcliffe Observer), describing the methods he employed, and giving the artist's own views on this almost unique achievement, is largely quoted from.

### A Remarkable Astronomical Study by an 18th-Century Portrait-Painter.



FOR COMPARISON WITH THE MODERN SCIENTIFIC MOON MAP REPRODUCED ELSEWHERE IN THIS NUMBER: AN EXTRAORDINARILY ACCURATE PORTRAYAL OF THE MOON MADE IN 1795 BY JOHN RUSSELL, R.A.

The above reproduction is of a crayon drawing of the moon at two days after the first quarter made in 1795 by John Russell, R.A. The picture measures five feet square, and the detail was copied from a series of pencil drawings which Russell made over a period of about ten years at the eye-piece of his own telescope (a 6-in. reflector by Sir William Herschel). A collection containing over 200 of these pencil drawings (a few of which are reproduced on another page) was presented to the Radcliffe Observatory in 1873 by a grandson of the artist. They show a great wealth of minute detail, and represent the result of many arduous hours spent at the telescope with a lead pencil. On many of the drawings are annotations by Russell in a system of shorthand. Needless to say, the completed work is of extraordinary interest, showing as it does the general appearance of the moon as it presented itself to the eye and was delineated by a skilled artist about a hundred years ago. To a more or less cursory inspection there have been, as might be expected, during these hundred years, no distinct indications of change on the lunar surface. The large pastel picture was slightly damaged by water in its journey to Oxford in 1824. It was subsequently most skilfully touched up by the artist's daughter, but the appearance of the crater Copernicus (seen near the righthand lower edge of the illuminated surface) suffered in the process. Wet stains

can still be made out on the dark-blue background of the sky. John Russell, the artist responsible for this remarkable astronomical record, was a well-known portrait-painter who specialised in pastel. His pictures commanded in his day about the same price as those of Sir Joshua Reynolds, and among his sitters were John Wesley William Cowper, Mrs. Siddons, and Sir Joseph Banks, President of the Royal Society. The story goes that Russell's interest in our satellite was awakened in 1784, when he made his first drawing of the moon "in the garden of John Bacon, R.A., 17, Newman Street." (His friendship with Bacon no doubt arose from both men being active Methodists.) A conversation with Sir Joseph Banks set him upon drawing the moon, when certain men of science "would not let him rest till he had promised to comply." He had a 6-in. reflector of Dr. Herschel's and a telescope fitted with a micrometer, and conducted a series of observations covering twenty years, making a quantity of delicate pencil drawings of sectors of the moon in various phases of illumination. From these he worked up the large picture reproduced above. On another page will be found a reproduction of a modern lunar map, the work of a French observer, M. Lucien Rudaux, which forms an extremely interesting object of comparison with the work of the eighteenth-century Royal Academician seen above.

"Oceans" and "Mountains" in the Moon: A Modern Study of the Chief Features and of the Coloured Areas of the Moon's Surface.



A PLAN OF THE MOON'S SURFACE, MADE BY A FRENCH ARTIST, WHICH SERVES AS A KEY TO THE MAIN FEATURES IN THE ACCOMPANYING COLOURED REPRODUCTION: LUNAR "OCEARS," "CRATERS," AND MOUNTAINS WITH THE FRENCH EQUIVALENTS OF THEIR ASTRONOMICAL NAMES.

N the reproductions on this page the I moon's disc is seen orientated as in the eyepiece of a telescope which inverts objects—the North Pole at the top and the South Pole at the bottom. To the observer - artist full moon that is, the period at which she is lit vertically by the sun-is not the best time for seeing the detail of the moon's surface clearly. The lunar features show up best when the hills and "craters" are attended by long the more oblique rays of the sun in her earlier phases. But at such times her surface is only partially illuminated. The accompanying coloured diagram vation taken at full moon with the detail of which knowledge is chiefly to be gained by watching the partially illuminated disc in its earlier phases. It must, of course, be understood that the coloration of the chart is considerably exaggerated; this has been by the moon's surface more clearly than would appear in actual reality. On this page will also be found a photographic record of the moon's appearance, giving an idea of the very marked contrasts which exist between different



A PHOTOGRAPH OF THE MOON: SHOWING THE STRONGLY MARKED DARK AREAS WHICH IT WAS ONCE THOUGHT WERE "OCEARS."

"testure," and in power of reflecting light. The Mack-and-white diagrammatic map gives the French versions of the attronomical names of the principal lonar regions and of the numerous "ceans," "marshep," "quils," mountains, and "craters," which mark her surface. The ley also lacilitates any comparison which the critical results will be to make between M. Luscine Radaux's moon map reproduced on this page and other lunar charts which have been prepared at different times, other with objects and on principles warying from this one. The unusual opportunity of a comparison is offered to the control of the control of the control of the comparison of the control of



A LUNAR "MAP," BASED ON THE MOST RECENT OBSERVATIONS, IN WHICH THE COLOURS HAVE BEEN EXAGGERATED TO EMPHASISE THE CONTRASTS ON THE MOON'S SURFACE: A MODERN PAINTING OF THE MOON'S APPEARANCE BY M. LUCIEN RUDAUX, SET IN THE SAME POSITION AS THE EIGHTEENTH-CENTURY PASTEL OF THE SAME SUBject—ON ANOTHER PAGE.



LEADING LIGHTS OF THE LAW, CELEBRATED, BUT SELDOM SEEN.



THE HON. MR. JUSTICE HUMPHREYS AND THE HON. MR. JUSTICE HAWKE (RIGHT).



SIR HORACE EDMUND AVORY.



THE HON. MR. JUSTICE EVE.

THE RIGHT HON. LORD JUSTICE SCRUTTON, LORD JUSTICE OF APPEAL.



SIR THOMAS G. HORRIDGE, JUDGE OF THE KING'S BENCH DIVISION OF THE HIGH COURT.



LORD HANWORTH, MASTER OF THE ROLLS.



THE RIGHT HON. LORD MERRIVALE, PRESIDENT OF THE PROBATE, DIVORCE, AND ADMIRALTY DIVISION.



THE LORD CHANCELLOR AT THE OPENING OF THE LAW COURTS CEREMONY.



THE RIGHT HON. LORD JUSTICE SLESSER, A LORD JUSTICE OF APPEAL.

Many of the leading figures of the legal world best known to the public were to be seen walking in their wigs and robes at the reopening of the Law Courts, after the Long Vacation, on October 13, for the Michaelmas Law Sittings. A special service was held at Westminster Abbey, which was attended by the Lord Chancellor, the majority of the Judges, and a large number of King's Counsel and members of the Junior Bar. Mass was celebrated at Westminster Cathedral. After the services the

COURT Judges, King's Counsel, and other officials to breakfast at the House of Lords. They then drove to the Law Courts, where a large crowd was gratified with the sight of many well-known public figures in their picturesque ceremonial attire. Afterwards the Lord Chancellor, addressing the Attorney-General, paid a glowing tribute to the memory of the late Lord Birkenhead before the assemblage in Court of Appeal II.

### AERIAL MATTERS OF THE MOMENT. 3

### 3 MUNDANE MATTERS OF THE MOMENT.



HOW THE PRINCE OF WALES NOW ARRIVES BY AIR FOR AN OPENING CEREMONY: IN FLYING SUIT OVER ORDINARY DRESS AFTER ALIGHTING FROM HIS AEROPLANE AT CHRIST'S HOSPITAL.



AFTER SLIPPING-OFF HIS FLYING SUIT: THE PRINCE OF WALES, ALL READY FOR THE PROCEEDINGS, WALKING AWAY FROM HIS AEROPLANE, WITH THE HEAD-MASTER, MR. H. L. O. FLECKER.



A MACHINE THAT HAS FLOWN THE ATLANTIC TWICE: CAPT. ERROLL BOYD AND MR. HARRY CONNOR'S MONOPLANE "COLUMBIA" AFTER A FORCED LANDING ON TRESCO, IN THE SCILLY ISLES.





CALIGULA'S GALLEY FROM LAKE NEMI RESTORED AND HAULED IN-SHORE FOR PERMANENT EXHIBITION IN A SPECIAL SHED: A FINE FEAT OF ARCHÆOLOGICAL ENGINEERING.



GOLD-MINING IN WALES: THE ANCIENT WATER-WHEEL OF GWYNFYNYDD MINE, THE SOURCE OF THE GOLD USED FOR PRINCESS MARY'S WEDDING-RING.



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DISTURBING ELEMENTS IN THE NEW GERMAN REICHSTAG: THE OPENING SESSION, SHOWING THE "NAZIS" GROUP (LEFT) DRESSED IN THEIR BROWN SHIRTS.



POLICE DRIVING "NAZI" DEMONSTRATORS AWAY FROM THE REICHSTAG: A MOB WHICH AFTERWARDS BROKE THE WINDOWS OF JEWISH SHOPS.





GERMAN SYMPATHY IN BRITAIN'S NATIONAL BEREAVEMENT: FLAGS OF THE BERLIN WAR OFFICE SEEN AT HALF-MAST ON OCTOBER 11, THE DAY OF THE FUNERAL OF THE "R 101" VICTIMS.





was once popular in England, that the same book should make its appeal both to the general

reader and to the historical student. In these days there tends to be division. It is right

there should be division in some

cases, but it is right that in other cases the older unity

"Blenheim" is written in accordance with the older tradition of English historians-of Macaulay and Lecky, between whose great works Professor whose great works Professor Trevelyan's "England under Queen Anne" will, when

completed, form a bridge.
"Blenheim" is only the first

arch of the projected structure;

but ex pede Herculem: if the finished work fulfils the promise

of its opening, it will indeed be

an ornament to learning and to

literature.

In "attempting the older unity" Professor Trevelyan has

not sacrificed method and sim-

plification to comprehensiveness.

His cross-section of the life of the English nation opens up

many and varied strata; but it omits "everything Scottish,

everything Irish, and most things Colonial." These omis-

sions will be made good in a

later volume. In this one, as the author says, "all roads lead to Blenheim." The great

battle provides the book with a natural climax, strengthened by the almost simultaneous capture of Gibraltar and the

sea-fight of Malaga. It is natural that military affairs should take precedence of others, that the whole book

should wear a martial air, and

that the Duke of Marlborough should be the hero of the day. Marlborough has not been

a favourite with all historians,

I am not competent to say

how far and in what respects Professor Trevelyan's picture

differs from previous portraits; his estimate of Marlborough's character is certainly much more

favourable than Macaulay's. But

Macaulay, he says, " adopted his unfavourable reading of Marl-borough's motives and character straight from Swift and the

Fory pamphleteers of the latter

should be attempted."

### 2 5-2 2 5000 "MALBROOK S'EN VA-T-EN GUERRE."

BEING AN APPRECIATION OF

### "BLENHEIM," BY G. M. TREVELYAN; AND OF "WILLIAM III. AND THE DEFENCE OF HOLLAND," BY MARY C. TREVELYAN.

(PUBLISHED BY LONGMANS.)

THERE is a tendency in these days, someone has 1 said, for learned men to know more and more about less and less. Those who are content with noting the imposing size of "Blenheim," and with reflecting that it covers only two-and-a-half years of English History—from the accession of Queen Anne to the close of the Blenheim campaign—might jump to the conclusion that Professor Trevelyan had enrolled himself among the specialists. But they would be wrong. For my part," he says, the older ideal of History that

"I cannot abandon-

he was no psychologist, and the artist in him tended to delineate character by the unsafe method of dramatic antithesis. He instinctively desired to make Marlborough's genius stand out bright against the background of his villainy. He had blacked in the background, but did not live to put in the full-length figure of the victor of Blenheim in all his magnificent

Professor Trevelyan whitewashes the background of villainy, and then begins, by means of judicious quotations and contemporary references, to block

his wife. Otherwise his actions alone speak for him. Sarah, for her part, told her story in 'Conduct of the Duchess,' with frankness worthy of Pepys and ability worthy of Defoe. She unpacked her heart in words; but her husband hid himself in the cloud of his

Professor Trevelyan is a discriminating, not a fanatical, partisan. He admits that there were blots on Marlborough's career. "His deep intrigues blots on Marlborough's career. "His deep intrigue with the Court of St. Germains are ugly reading. But if he then played a double game, he had at least

this excuse, that others played it too. Further charges pre-ferred against him, that he was "uxorious, ambitious, and

avaricious," are much more easily met. His devotion to his wife, in an age not specially remarkable for conjugal fidelity, is surely more to be admired than blamed. He married her though she had not a penny to her name—which was not the act of a calculating or selfishly ambitious man. "As he drew rein on the plateau of Blenheim, before the carnage of that great victory had ceased, he had two thoughts: one for his wife, to whom he scribbled a pencil note from the saddle, the other for the wounded and prisoners who depended on his care."

He had the welfare of his soldiers always at heart, and they in their turn were devoted to him; "they bitterly resented his treatment by the politicians at the end of the war. after the invasion of Bavaria, he had successfully settled the difficulty about food supplies, he wrote to the Duchess: have it now in my power that the poor soldiers shall not want bread "-apparently the German soldiers were "used to starve." But his solicitude for his troops went further than this. He arranged that "the furnaces and other conveniences for brewing" should be put in order to brew them beer. And his relations with his officers were as happy as they were with the rank and file: in a letter to Heinsius he says: "But that which I bless God for every day is the unity and friendship in which we live, for to this minute I have not seen discontent in any one officer, nor any one officer asked me what I intend to doe, but all have obey'd with cheerfulness." It is not surprising that Corporal Trim, rhapsodising over the march to Blenheim, was unable to remain seated in his chair.

Professor Trevelyan clears Marlborough's name of the imputation of avarice. It was fostered by his personal habits of economy-e.g., blowing out unnecessary candles-contracted in youth when he was a poor

ensign. The English, who were notorious throughout Europe for extravagance, regarded this justifiable avoidance of waste as a sign of meanness. "And for every guinea that he drew from England, he gave her back the value of a thousand. Nearly all the other statesmen of a thousand. Nearly all the other statesmen of the day were engaged in founding families and amassing estates at the public expense. Marlborough only differed from Portland, Rochester, Danby, and countless others in that he gave the public full value for their money." Perhaps he was ambitious; but "his ambition saved his country and Europe" and Europe. [Continued on page 188.



COMMEMORATING THE RECENT IBERO-AMERICAN EXHIBITION AT SEVILLE: PICTURESQUE POSTAGE STAMPS ILLUSTRATING THE DISCOVERY OF THE NEW WORLD BY COLUMBUS.

'ANA & CORREOS

20 CSPAÑA CORREO ACREO

PANA-CORREOS

STAMPS ILLUSTRATING THE DISCOVERY OF THE NEW WORLD BY COLUMBUS.

The stamps illustrated above are of particular interest in view of the Spanish "Festival of the Race" (celebrated yearly on the anniversary of Culumbus's discovery of the New World on Oct. 12, 1492), when the Prince of Wales was a guest at a dinner given by the Spanish Club in London, and in his speech mentioned his forthcoming visit to the Argentine. The stamps were printed by Waterlow and Sons, of London. The subjects are varied, and include the flag-ship of Columbus, his departure from Palos, a general view of his fleet, his landing on the Island of Guanahani, a view of the monastery of La Rabida (Columbus's refuge in Spain), the brothers Pinzon (who were commanders under Columbus on the voyage), and several others. In the above illustrations Nos. 2, 4, 10, 11, and 12 are designs for use on ordinary postage stamps; Nos. 1, 3, 6, and 9 are for use on European air-mails; and Nos. 5, 7, and 8 are for use on Ibero-American (Transatlantic) air mails only. They are all here shown slightly reduced.

in the full-length figure. It is, he admits, no easy Nothing about Marlborough is clear except

part of Anne's reign. Macaulay, indeed, was less often misled by traditional Whig views than by his own over-confident, lucid mentality, which always saw things in black and white, but never in grey. The greatness of his history lies in his account of political situations and his narrative of the course of events: a public man himself, he understood these things much better than most historians, and he could make them clear in his own unrivalled manner. But

"England Under Queen Anne, Blenheim," By George Macaulay Frevelyan, O.M., Regins Professor of Modern History in the University of Cambridge. (Lougmans, Green and Co.; 21s.)
"William III, and the Detence of Holland, 1072-1674."
Ex Mary C. Trevelyan, (Longmans, Green and Co.; 21s.)

his military genius, which glows brighter each time one examines it. But he was a man of invincible reserve. "He kept a very strict guard on both his tongue and his pen. He liked to keep his own secret, and in keeping it from contemporaries he has kept it from posterity as well. He scorned or neglected to answer his libellers, or to state his case in memoirs. The nearest approach to self-revelation and frank comment on events as he saw them is to be found in the long sequence of his love-letters to

### THE INDIAN ART EXHIBITION: MURAL PAINTINGS FOR NEW DELHI.

A VERY interesting Exhibition of Work by Students of the Bombay School of Art was opened recently at India House, Aldwych, to remain on view (free to the public) until to-day (October 18), possibly longer. The School has existed for over seventy years, and a house in its grounds was the birthplace of Mr. Rudyard Kipling, whose father, Mr. Lockwood Kipling, the sculptor, was one of its earlier directors. The present Principal, Mr. Gladstone Solomon, was appointed in 1919, and at the instance of Lord [Continued in Box 2]



"PAINTING," BY J. M. AHIVASI: A LUNETTE PORTRAYING THE RAJPUT GIRL IN A TYPICAL INDIAN ATTITUDE, IN LINES AS EXQUISITE AND FLEXIBLE AS THOSE OF THE BEST RAJPUT WORK.

Lloyd, then Governor of Bombay and a great patron of Indian art, began a class of mural painting. It has flourished so well that the students were commissioned to execute a set of mural decorations for the dome of the Imperial Secretariat at New Delhi. We illustrate here some notable examples of these works. In a note on the Exhibition, Mr. Solomon [Continued in Box 3.



"ARCHITECTURE," BY MENASGI: A LUNETTE SHOWING THE INTERIOR OF A ZENANA IN A MUHAMMADAN PALACE, WITH A MODEL OF MUHAMMAD SHAH'S TOMB.



"DANCING," BY SHENOY: A LUNETTE IN RAJPUT STYLE, WITH A GIRL FASTENING BELLS TO HER ANKLES BEFORE JOINING HER COMPANIONS IN THE DANCE.

writes: "The visitor will find it profitable, when considering the implications and suggestive features of the students' work, to dismiss from his mind those arbitrary divisions of art into two watertight compartments—East and West—which have been too much insisted upon by some critics. There are, in fact, no such boundaries; the Oriental and the Occidental overlap [Continued in Box 4]



"SCULPTURE," BY KOWLI: A LUNETTE REPRESENTING A MAIDEN OF THE GOLDEN AGE OF AJANTA, WITH TYPICAL HEAD-DRESS, CARVING AN ELEPHANT OUT OF BASALT ROCK.

and merge." The beautiful specimens of the Delhi mural paintings, which are illustrated here, include two (Nos. 2 and 5) of which copies are to be seen in the above-mentioned Exhibition. The dome thus decorated is divided into eight segments, each containing a figure symbolising some great period of Indian art, with characteristic architecture painted beneath. The periods cover Indo-Greek (Gandhara), Hindu, Buddhist, Muhammadan, and present-day art. The frieze beneath these exquisite figures bears the familiar lines, "A thing of beauty is a joy for ever: Its loveliness increases: it will never Pass into nothingness," executed in lettering engrossed with fantastic Indian ornament. Below this are seven lunettes illustrating the Arts of Painting, Sculpture, Architecture, Music, Poetry, Dancing, and the Drama. The Bombay School has sometimes been accused of encouraging [Continued in Box 5.



"THE PERIOD OF THE GUPTA KINGS,"
BY SHENOY: A SYMBOLIC FIGURE ON
DOME OF THE SECRETARIAT, DELHI.



"DRAMA," BY J. M. AHIVASI: A LUNETTE SHOWING TRAGEDY (RIGHT), COMEDY (LEFT), AND THE SPIRIT OF DRAMA (CENTRE) — THE ONLY ONE OF THE PAINTINGS IN WHICH THE FIGURES ARE NOT LIFE-SIZE.

non-Indian methods of painting, but the illustrations given suffice to discount such criticism. In all these paintings, except "Drama," the figures are life-size. In the lunette of "Architecture" the small model building on the floor represents the famous tomb of Muhammad Shah at Bijapur, which is crowned by one of the largest domes in the world. "Drama" depicts the Presiding Genius of the Dramatic Arts enthroned, and holding the balance between Tragedy and Comedy. The medium utilised for these mural decorations is oil on canvas. All the panels have been applied to the concave surfaces of the dome. It may be added that copies of four royal portraits, at Windsor and Buckingham Palace, have recently been made by Indian artists, for the Viceregal drawing-room at New Delhi.



"THE PERIOD OF SANCHI," BY A. A. BHONSALE: ONE OF THE FIGURES SYMBOLISING PERIODS OF INDIAN ART.



### The World of the Theatre.

By J. T. GREIN.



Our next subject is Miss Tucker. Everybody calls

our next subject is Miss Tucker. Everybody calls her Sophie; she is one of those people born in the lap of popularity. Her very approach "cosies" her friends and the public. She came to London a few years ago; she sang in a cabaret with that clarion voice,

in that drastic, devil-may-care manner of hers, and she captured every man and woman by storm. Coming back, in the midst of such applause as shakes the walls of the theatre, she revealed herself at her very first

words as a born comédienne, a harbinger of joy if ever there was one. Her agreeable rotundity, her general exuberance of physical well-being, her blondeness waving like ears of corn, her smile of a

#### GEORGE MOORE'S GREAT PLAY .--- "SOPHIE."

THE production of "The Passing of the Essenes" an event of momentous importance and one that will be rewarded with honour in the history of our modern drama, to the credit of its author, its

with the magic of his language. It is always exalted, never hollow. It flows now in melodious evenness, now it rises to ecstatic heights. His prose is almost Biblical, yet in its unaffected lucidity it is accessible

to every hearer. Its imagery, its symbols, its re-flections, demand no groping search; they are at once absorbed, and they sink in upon us to such depth that somehow, indescrib-ably, their cadence lingers in our ears. Under the

guidance of Mr. Robert Atkins, the dern sounded like harps

actors achieved complete harmony. They spoke in measured, yet unruffled, tones; rarely did a mointonation rend the exalted spirit. If the picture was superb, the oratory amalgamated with it in rare unison. The Paul of Mr. John Laurie towered in de-clamatory mag-nificence; the voice of Jesus of Mr. Ian Fleming

the Hazael of Mr. H. R. Hignett and the Mathias of Mr. Neil Porter tensely, acridly voiced their ingrained fanatic spirit. We—the audience—whatever our creed,



"LEAVE IT TO PSMITH," AT THE SHAFTESBURY: A COMIC "CROOK" PLAY IN WHICH IAN HAY AND P. G. WODEHOUSE HAVE COLLABORATED.

Aileen Peavy (Miss Olive Blakeney, centre. lying down) steals Lady Middlewick's (Miss Eileen Munroe) diamonds when the lights go out, and, feigning a swoon, passes them to her confederate, Eddie Cootes (Mr. Aubrey Mather).

Lord Middlewick (Mr. Clive Currie) is seen in the centre.

sponsor, the directors of the Arts Theatre, and its producer, Mr. Robert Atkins.

It is not for me to enter into religious foundations. I will only say that it remained better reserved to private production lest controversy were damaging to a work of art. And it is only as such that it should be considered, with due allowance for poetic license. For undoubtedly Mr. Moore gives his own individual reading of the Gospel, and it differs materially from book and tradition. Not Jesus is the central figure; in His survival He is merely a good shepherd sowing peace and balm. Paul is the towering figure that dominates the situation. His unshakable belief of a fanatic convert, even when faced with the manifestation of a living Jesus, defies all (fictional) realities. He will go onward to preach that which to him was the only truth—the crucifixion and the ascension. Let the others accept the survival in human form; he only beholds the spirit of the hallowed figure that spoke to him in vision, that guided him to his gospel, that made him for ever a Christian in the true sense of the word. With Paul the drama begins and ends; all that environs it is merely illustrative in words, as the chorus in a Greek tragedy. I had intermittently the impression of an oratorio, unscored and unchanted; the grip came with Paul's advent and his magnificent narration of his conversion, the longest monologue—though framed in a vivid picture of the Essenes and the Jews around him—one of the finest venues of prose, ever spread by a modern dramatist. It flames with life, with passion, with faith. Of Jesus we have a paler impression. He was the spirit of kindliness incarnate, almost a passive figure, a good Samaritan at all times, a shepherd ever mindful of his flock. There was something feelingly suave in his words and ways, as it were the concrete form of a new tradition—the tradition that the salvation of mankind may be found in a human survival of Jesus as well as in ethereal influence. Mr. Moore appears to hold with Frederick the Great—every man to his own heaven; and he is not afraid to proclaim it. The other characters, except Hazael and Mathias, the two frondeurs in the camp, are only shadowily drawn; they have to serve the purpose of keeping the action moving, of livening it by their presence. And one and all the author has endowed



"FOLLOW A STAR," AT THE WINTER GARDEN THEATRE MISS SOPHIE TUCKER'S FIRST APPEARANCE IN MUSICAL COMEDY.

Miss Sophie Tucker is seen above as Georgia Madison, promoter of a cabaret, and later, Lady Boon; with Mr. Jack Hulbert as Bobby Hilary.

listened in solemn communion. We were spelled by the influence of thought, of words, of diction. We were aware of the power of a master mind.-



MISS JESSIE MATTHEWS WEARING A BLONDE WIG IN "EVER GREEN," MR. CHARLES B. COCHRAN'S NEW PRODUCTION, WHICH INCLUDES A BURLESQUE OF THE ELABORATE COSTUMES IN A PARISIAN MUSIC-HALL.

dwarfs all around her, so infectious as to entice her fellow-players to guffaws—is not the whole secret of her domination. It lies deeper than that. To her, life is a great adventure, an everlasting field of joy a constant game of love-making. She knows, too, that it is a vale of tears; she has had her uphill fight; but she knows that weeping is wearisome waste, a sure means to drive fervent lovers apart, and so she laughs tears to scorn, and in one of her wittiest songs exhorts us to laugh—for the laughers have the world on their side.

On the surface her songs, mostly about love, marriage, and passion—and some making fun of her own opulent person—are mere gay flippancy with an occasional leaning towards the erotic, every now and again with a directness which, in the Victorian age, would have been frowned upon. But whatever she sings, however she may glide over thin ice, her glorious smile carries her safely along; the frown on the brow of the highly respectable hearer is smoothed away by it. There is so much bonhomie in that childlike, guileless, appealing face that the sting becomes mere effleurage—it tickles, but it does not hurt. For Sophie knows human nature to the core; she knows that deep down in every hearer—be he or she never so stern in aspect—there lives, or has lived in the past, a chapter of love-life; that every man or woman has experienced the spell of roused emotions; that—to put it tersely—love is the dominating force that—to put it tersely—love is the dominating force that drives life onward. And in her lightsome way she uses her songs to tell her audience what every one of them feels or has felt, but dares not, would not utter for fear of his neighbours. She says things

[Continued on page 686.]

#### A DECORATIVE DRYDEN REVIVAL: "MARRIAGE À LA MODE," AT HAMMERSMITH.

PHOTOGRAPHS BY POLLARD CROWTHER, F.R.P.S.



A CHARMING BAROQUE SETTING FOR THE ENTIRE PLAY: WITH RODOPHIL (LEFT) AND DORALICE.



HERO AND HEROINE OF THE MAIN PLOT: MISS ANGELA BADDELEY AND MR. G. BYAM SHAW AS RIGHTFUL PRINCE AND PRINCESS.



RODOPHIL (MR. ANTHONY IRELAND) AND

THE PRINCESS (MISS ANGELA BADDELEY)
WHO HAS BEEN BROUGHT UP AS A PEASANT
GIRL: WITH HER FOSTER-FATHER



GROUPED ROUND THE RIGHTFUL PRINCESS: THE CAST, WITH THE DANCERS IN THE FOREGROUND, IN THE FINAL SCENE.



AN ILL-ASSORTED PAIR WHO BOTH SEEK CONSOLATION IN A LOVER: MR. GEORGE HAYES AND MISS ATHENE SEYLER.



THE USURPING TYRANT IN "HEROIC" ROBES: MR. HERBERT WARING AS POLYDAMAS.



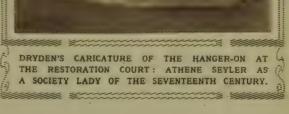
RODOPHIL CONSOLES HIMSELF WITH THE AFFECTED MELANCTHA WHO IS BETROTHED TO HIS FRIEND PALAMEDE.

Although it was said of Dryden's " Marriage à la Mode" in the 'eighties that it was written in language which makes it "imwhich makes it possible to revive, and

difficult to read without disgust," Mr. Nigel Playfair has revived it and made of it a most charming entertainment, at which 1930 is more likely to be confused by the intricacies of the principal plot (a decorous and formal affair of usurpers and missing princesses) than abashed by the unlaced gaiety of the second motif, which is woven round the Restoration stage convention that a man and a woman cannot continue to remain faithful to each other after marriage. Miss Athene Seyler and Miss Adele

Dixon as the two erring lades, and Mr. Anthony Ireland and Mr. George Hayes as their respective

husbands, get themselves into some amusing tangles, make it up, break into



charming song, and finally agree to a "four parties" treaty after a final mix-up at a masquerade. Meanwhile the serious plot has moved forward at a heroic pace, and with classic balance of form. The usurping tyrant (Mr. Herbert Waring) pace, and with classic balance of form. The usurping tyrant (Mr. Herbert Waring) adopts, first, the rightful Prince (Mr. Byam Shaw), then his own daughter (Miss Angela Baddeley), both found disguised as peasants. The former rustics ascend the throne as King and Queen, and the play closes with a charming ballet and a minuet.



#### By SIGNOR GUGLIELMO FERRERO,

The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

SINCE the last general elections, Germany has once SINCE the last general elections, Germany has once more become an insoluble enigma for Europe. Since the war there has always been a tendency to consider that Germany is a country which is inexplicable, in revolt against all laws and normal psychology, and different from all other countries. The last elections can only increase and spread this opinion.

At first sight they do, indeed, appear as the outcome of an enormous paradox. The Communists' progress made us think of the Russian Revolution; the success of the National Socialists reminded us of the analogous move-

made us think of the Russian Revolution; the success of the National Socialists reminded us of the analogous movements which have, more or less, succeeded in several European countries. There is, however, a difference; neither the Communists nor the National Socialists have imposed themselves upon Germany by force, either by muzzling universal suffrage or by violently monopolising the right of holding meetings, of public speaking, and of printing the election addresses of candidates whose election was a foregone conclusion on account of the lack of competitors. Willy-nilly, they submitted themselves to the rules of the game of elections as it is played under a democratic régime; they spoke, held meetings, and shouted side by side with the other parties which were competing with them. The votes which they polled were free votes in the sense which that word has when applied to the manifestations of universal suffrage. They were votes obtained by the means of exercising psychological influence by reasoning, by promises, flatteries and lies; not by by reasoning, by promises, flatteries and lies; not by coercive measures.

coercive measures.

It is therefore not a question in Germany of an armed minority which imposes, or wishes to impose, a despotic government on a people who are indifferent or hostile, but of a great mass movement, which demands to be placed under the yoke of a new despotism, much more tyrannical than that which led them to the catastrophe of 1918. At this moment, almost a third of the German electorate, eleven millions out of thirty-four, has been seized with a craving for slavery, aspires to the supreme happiness of walking in chains, and is ready to be beaten by the White or Red Dictatorship; is, in fact, utilising republican levality to destroy republicanism. If six million or more votes had been registered

votes had been registered differently, it would have meant the voluntary abdication of the Sovereign People.

The first time that this happened was twelve years ago. Many dicta-torships were established in Europe from the time of the Bolshevist coup de main, but they were all the outcome of force; none was supported or pushed on by a mass movement like that which is stirring Germany to its depths at the present moment. All the dictatorships which at this moment exist in Europe, red or white, would be in Europe from the time red or white, would be very happy if each of them could count in his own country on as numer-ous a following of free adherents, in proportion to its population, as the National Socialists or Communists in Germany. Europe is bewildered, and is inclined to deduce that once more Germany is destined to become, in

is destined to become, in the midst of a Liberal Europe, the voluntary and satisfied slave of force and the pillar of conquering despotism. But are these events really as extraordinary as they appear to those whose interests are compromised or threatened? Do they not fit into the picture of those great historical events which dominate the history of the nineteenth century, the decline and disappearance of absolute or semi-absolute monarchy?

Those who live under a republic or under a constitutional monarchy which has worked for a long time, readily believe that the transition from absolute or semi-absolute monarchy to constitutional monarchy or a republic must always be an easy operation. As the republic has already existed in Germany for twelve years, it ought to be in

thorough working order. The change, on the contrary, is always a difficult crisis. It will not perhaps be useless to recall in what the general lines of this political change, which has been made or operated in so many European and even in some Asiatic countries, consist: thus we shall be able to understand better what has happened or is



THE ANTITHESIS TO THE "STEELHELMETS" IN GERMANY: MEMBERS OF THE REPUBLICAN REICHSBANNER LEAGUE IN FRONT OF LORRIES ON WHICH STAND THEIR BANNER AND MICROPHONES.

The Republican Reichsbanner recently held a great demonstration in the Tiergarten at Berlin, in which soldiers and sailors of the organisation took part, and which thousands of Republican supporters are said to have attended.

" If it is true that it is difficult for a great

as in England. "If it is true that it is difficult for a great State to be well governed, it is much more difficult for it to be well governed by a single man; and everyone knows what happens when a king rules by substitutes. One essential and inevitable fault which will always place a monarchical government below the republican one is that, whereas the public vote will hardly ever raise any but clever and capable men to the chief places, which they will fill with honour, those who are successful in monarchies are very often only small intriguers. . . . The people deceive themselves much less in this choice than the Princes, and a man of real merit is almost as rare in a ministry as a fool at the head of a republican government. Also, when by some happy chance one of those men who are born to govern takes the helm of affairs in a monarchy which is almost ruined by the number of ornamental ministers, people are quite surprised by the resources which he finds, and it makes an epoch in the life of the country. If a monarchical State is to be well governed, it is necessary that its greatness and extent should be commensurate with the faculties of him who governs."

It would be difficult to make a better résumé of the respective advantages and inconveniences of absolute or semi-absolute monarchy and of the republic or of the constitutional monarchy. As in absolute or semi-absolute monarchy and of the republic or of the contitutional monarchy. As in absolute or semi-absolute monarchy the essential powers are abandoned to the chance of birth and are little controlled, they usually fall into incapable hands; but, if by chance the Sovereign is a really superior man, such as Alexander the Great, Henry IV., or Frederick the Great, or if he knows how to choose a great minister, a Richelieu or a Bismarck, extraordinary results may be obtained. Monarchy would be the best form of government if these cases were frequent, but, on the contrary, they are exceptional, and are only produced once in the course of two or three centur real service. One does not find in the republics, or in the constitutional monarchies like the English one, either the exceptional emergence of genius, which once every two or three centuries rises up to enhance the prestige of the absolute or semi-absolute monarchies, or the scandalous

enies, or the scandalous incapacity which has so often made a festering sore for their unfortu nate subjects. A re-public or a monarchical parliament on the English model can assure an uninterrupted series an uninterrupted series of men of discretion and capacity; and by continuing to choose such men can ensure to itself a government as good as the imperfections of human nature allow it allow it.

But if republics and monarchies on the Eng-lish model are better governments, why have they not long since replaced the absolute or replaced the absolute or semi-absolute monarchies? Why was it that even as late as 1900 they formed the majority of governments in the civilised world? While the republic and monarchy on the English model are superior governments, in order to work properly they demand efforts from the peoples themselves. peoples themselves, efforts which absolute or

OWN PRINCE. . semi-absolute monarchies spare them. In a republic or in a parliamentary monarchy there must be leaders public or in a parliamentary monarchy there must be leaders with parties who are gregarious and who have programmes, periodical elections, votings, and continual discussions; there must be an organised public spirit which is vigilant and continually on the alert; in fact, it is necessary that the majority of citizens should desire and know how to take part not only in their own affairs, but in public affairs, either as members of parliament or as ministers or as electors; as members of the political parties or as spectators and judges; thus helping to form the currents of public opinion. There is nothing of the kind in monarchies or semi-absolute monarchies. The great majority of the [Continued on page 686]

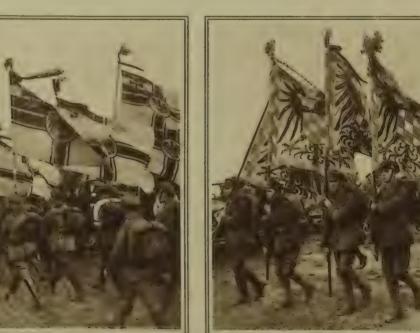


A MARCH-PAST DURING THE RECENT PARADE OF "STEELHELMETS" AT COBLENZ: BANNERS THAT ARE ALMOST IDENTICAL WITH THE FORMER GERMAN ENSIGN UNDER THE MONARCHY.

happening, whether in Germany or in the majority of countries which seem a prey to-day to revolutionary

ataxia.

For the last 140 years there has been much discussion in Europe as to the comparative value of a republic over constitutional monarchy as in England, or absolute or semi-absolute monarchy. How much ink that question has caused to flow! But still the solution which Rousseau gave in his "Social Contract" (3, 6) seems to be the most simple and profound. One must read that admirable page remembering that what Rousseau says about the republic is equally applicable to constitutional monarchy



THE FLAGS OF A BAVARIAN DETACHMENT OF "STEEL. HELMETS" CARRIED IN MARTIAL ARRAY: A FEATURE OF THE DEMONSTRATIONS AT COBLENZ, ATTENDED BY THE EX-CROWN PRINCE



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The South African Railways, in association with the leading Shipping Lines on the African routes, have organised an attractive programme of sunshine tours to South Africa for the coming Winter.

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FOR COLLECTORS. PAGE OLD MIRRORS.

By FRANK DAVIS.

OST of us grow idiotically sentimental over IVI the distant past, especially on a winter's evening when the fire flickers and glows and the curtains are drawn. Could we step back a couple of hundred



MIRROR FRAME IN WALNUT MARQUETRY: GARLANDS THAT ANNOUNCE A DESIGNER WITH A REMARKABLE "FLAIR" FOR FILLING SPACES WITH PATTERN.

This mirror-frame, dating from about 1685 90—possibly a year or so later—probably came from an English workshop where the influence of Dutch taste was already beginning to be felt.

Reproduced by Courtesy of Messrs, Mallett and Son (Bath), New Bond Street.

backtheclock Of all the objects in a house that irresistibly appeal to our sense of period, and thus to the sentimental side of

us, none is more assured in its effect than an old mirror. We can weave romances about it and-since it has nothing to do with anyone else-pay not the slightest regard either to truth or probability. Sheridan may have looked at himself in this glass before going out to bluff his creditors into lending him another £500; it may have reflected the bright eyes of Emma Hamilton before Nelson fell and those eyes became less bright; or poor Perdita might have wept before it when deserted by her Prince. Or, if we are not given to this sort of personal reminiscence, we may at least put ourselves in the place of Lady Brilliana Harley, who wrote despairingly to her son Edward at Oxford in 1639-

DEAR NED,—if theare be any good looking glasses in Oxford, chuse me one aboute the biggnes of that I use to dress in, if you remember it. I put it to your choys because I think you will chuse one, that will make a true ansure to once face

It is obvious from this that even in the first half of the seventeenth century a good mirror was a rarity: earlier still such a thing was a fitting gift to a Queen from a powerful State. One, for example, was presented to Marie de Medicis by the Venetian Republic on the birth of her eldest son. 'As for our own country, under the Tudors looking-glasses were almost unknown: mirrors were mostly of burnished steel. The art was introduced from Venice whence came a slow but steady stream of competent glass-workers to spread the knowledge of this wonderful metal throughout Europe—but the temptation to enlarge upon

the history of glass-making as such, instead of this little section of it, must be resisted.

That great business man, Sir Robert Mansell, had the monopoly of the manufacture between 1618 and 1624. The Venetian Senate, replying to the

strongly-worded report of their Ambassador, rather feebly suggested that he should persuade their subjects who had found employment in England to return home; but, as no inducement was offered to

the men to give up regular employment in new factories in England and go back to the conditions which had forced them to emigrate, it is hard to see what the poor Ambassadorcould accomplish. This page is no place for a political discussion, but it is permissible note, in these days of projected high protection, that the infant industry dominated by Mansell was built up under a system of import prohib-ition: he was able for a few short years to work with his rivalscompletely shut out of the home market. The importation of mirrors was again forbidden in 1664, when the famous works at Vauxhall were set up. Yet even then the manu-

things of life,

such as an

adequate

water - supply and the will to

make use of

should not be

very happy if we could put

4.

A MIRROR FRAME OF

ABOUT 1730: A FINE DESIGN IN

WHICH ARCHITECTURAL INFLUENCE

PLAINLY PREDOMINATES.

Reproduced by Courtesy of Messrs. Mallett and Son (Bath), New Bond Street.

it-no,



FIG. 2. "DECORATION OF THE REIGN OF QUEEN ANNE": A MIRROR FRAME OF GILT GESSO, WITH THE ORIGINAL VAUXHALL PLATES.

This is a well-known and much admired example of a Queen Anne period mirror frame. By the early eighteenth century mirrors had ceased to be small expensive luxuries, and were being made large enough and cheaply enough to be fitted into schemes of room decoration.

Reproduced by Courtesy of Messes. M. Harris and Sons, New Oxford Street.

facturers had not solved the difficulty of size. Writing in 1677, Evelyn says that Vauxhall glasses were "far larger and better than any that come from Venice,' but that they were seldom more than three feet in length. Nor were they cheap in money values of the time. Pepys, for example, is very pleased with a small mirror that cost him five guineas, plus six shillings for the hooks.

By now the possibilities of mirrors as part of the decoration of a

house had begun to be realised. We read of cases of whole rooms being panelled with small mirrors (one could always trust the Court of Charles II. to overdo a new fashion). Generally speaking, from now on the looking-glass is no longer a remarkable invention which does not always give "a true ansure to once face," but an addition to the means of beautifying a room, and our eyes concern themselves with its frame rather than its power of accurate reflection.

The very early mirrors from Venice were, not unnaturally, as much the raw material of the goldsmith as of the worker in wood. One always frames something rare and exquisite in precious stones. But by teenth century in England

the framing of mirrors had become definitely the province of the cabinet-maker. True, a few were of silver, chased and embossed, and others of beador needle-work, but the majority were of vencers

of walnut, olive, and laburnum, or of tortoise-shell, The tortoise-shell frame—than lacquer. which nothing can be better for a Dutch seventeenth-century painting—was doubtless introduced from the Netherlands, and before the end of the century it is not possible to say definitely that such a frame was made by a picture-frame maker or a cabinetmaker; but after that the picture-frame makers went their own way. With notable exceptions, the frame for a picture was designed to show up the picture, while the frame for a mirror was designed to harmonise with the interior decoration of the room. This, of course, is a general statement, and must not be taken as an invariable rule; moreover, it is not necessary to point out that many picture-frames, particularly foreign examples, look extraordinarily well when they enclose a mirror.

Grinling Gibbons and his school carved many an elaborate frame for both pictures and lookingglasses. Later. the individual craftsman was entirely anonymous - not so the designer. The illustrations tothisarticlewill give some idea, not of every variety of eighteenth - century mirror, but of the main tendencies of fashion. No. I dates from about 1685-90, possibly a year or so later -rather heav with beautiful walnut marquetry, of English manufacture, but influenced largely by Dutch taste. No. 2-a well-known and much - admired example, with the hall plates—has



FIG. 3. PROBABLY INSPIRED BY THE STYLE OF THE VERSATILE WILLIAM KENT: A MIRROR FRAME DATING FROM ABOUT 1740.

William Kent (1684-1748) was artist, land-scape, gardener, and even designer of petticoats in his day! An expert in the Palladian style of architecture, he also did some work in "the Gothick taste."

Reproduced by Courtesy of Messrs. Mallett and Son (Bath), New Bond Street.

a gilt gesso frame and illustrates very well the restrained magnificence of decoration in the reign of



FIG. 5. A MIRROR FRAME IN "CHINESE CHIPPENDALE": A STYLE THAT WAS "A MIXTURE OF ROCOCO AND MISUNDERSTOOD CHINESE MOTIVES."

Reproduced by Courtesy of Messrs. F. Partridge and Sons, King Street.

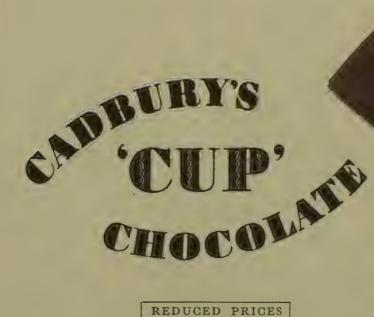
Queen Anne. No. 4 shows the architect supreme design — about 1730. No. 3 is surely inspired by William Kent, if not actually designed by him. dates from about 1740; it is heavy, elaborate, beautifully carved, but a trifle dull-not everyone's taste. No. 5 is of that odd fashion known as Chinese Chip-pendale—a mixture of rococo and misunder-stood Chinese motives, which nevertheless has its own particular grace. This example is more restrained and less fantastically elaborate than most.





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#### THE GERMAN ENIGMA.

THE GERMAN ENIGMA.

(Continued from Page 682.)

people have nothing or very little to do; all the powers and the essential power are the monopoly of a family and of a little group of persons that surround that family. If the people have no control, or a very limited control, they can attend to their own business, without troubling themselves at all, or troubling very little, about public affairs, for which others are responsible.

Such a division of responsibility between the mass of the people and a dynasty may have inconveniences, but it offers facilities which the masses in all countries and in all epochs have much appreciated. One could not otherwise explain why there were in history so many absolute monarchies, and why there still existed in Europe, the most civilised continent on the globe, in 1914—only seventeen years ago—only two republies, and one great constitutional monarchy. To this advantage, absolute monarchy can add yet another which made its fortune in the barbarous epochs; it can exist even in the midst of the greatest anarchy. The principal of legitimacy, on which a republic or a constitutional monarchy as in England rests, is the delegation of power by the people. The government has a right to command, because the people should invest the government with legitimate power, it must be able to choose its members freely; that is to say, that all parties must have the same right of spreading propaganda without any of them being committed to having recourse to force. It is therefore necessary to have a legality, which is strongly established and defended, which assures a just liberty to all. If that legality does not exist, armed factions will form which will terrorise the electoral bodies, creating artificial majorities and opinions by violence, and struggling among themselves until the strongest among them seizes the power by force. That power is no longer legitimate, having been invested by the faked will of the people; and the result is the worst of all governments, that which is imposed by for

fallen. It is for this reason, also, that a large part of Europe—Spain, Italy, Austro-Hungary, and Germany—not wishing to live, like Russia, under an absolute monarchy, and not being able to found a republic like France or Switzerland, or a constitutional monarchy like England, Belgium, Holland, or the Scandinavian countries, had lived until 1914 under an intermediate form of semi-absolute monarchy. The dynasties had granted the people constitutions and a little liberty, by consenting to share their responsibilities with the parliaments while still keeping the essential powers and the supreme direction of the State. And it is for this reason that the transition from absolute or semi-absolute monarchy to constitutional monarchy to constitutional monarchy to constitutional monarchy.

How much blood that political transformation cost England and France! In Germany, on the contrary, up till now, the change has been made with remarkable ease. Germany has passed during 140 years from the rusty chains of the Holy Roman Empire to the stormy liberty of a parliamentary republic without a real civil war. This is an unprecedented privilege. Has the real desperate crisis now announced itself? This is the true German enigma, the agonising enigma with which Europe is faced. The proclamation of a republic, in Berlin and Vienna, was the last, the most brilliant, but also the most unexpected triumph of the French Revolution. It overtook us suddenly; when no one thought about it any longer, or considered it only as the most absurd chimera. It surprised everyone, even France, which, however, had special reasons for desiring it. If it came as a surprise even for France, can it be considered final by Germany, without rude awakenings, resistances, and violent shocks?

If we endeavour to replace ourselves in the historic picture of the nineteenth century, make ourselves realise the political transformation that France underwent after the French Revolution, there is rather reason to be astonished that they have been so long delayed. Th

be a universal catastrophe.

It is evident that the possibility of a coup d'état against the Republic is not lacking in Germany. The crumbling of the Republican parties, the effervescence of National senti-ment, the economic crisis, which embitters the sufferings of an overpopulated State, are favourable circumstances for the Revolutionary parties who wish to upset Germany

by plunging her into disorder.

Neither must we forget that, in order to carry out the Neither must we forget that, in order to carry out the Young Plan, the German Government have to solve a new and very difficult problem; they have to submit the German people to strong fiscal pressure by using authority delegated to them and periodically renewed by the people themselves. What opportunities does not this last give to parties who wish to fish in troubled waters! The last elections which alarmed the world were provoked by this fiscal problem and by the first difficulties which it raised. This fact is ominous. Of the two conditions which are necessary for the prosperity of a republic, activity and popular culture, and a strongly established legality, the first exists in Germany, but the second is doubtful. The fate of the struggle will depend on the energy with which the Republican parties defend the legal state of order, and impose loyal observance of the inherent rules of the representative system on the Revolutionary parties. But, as their success is a matter of universal interest, Europe and America should watch carefully and seize every opportunity to help them by indirect means to ensure that there shall be no interference with the true representation of the people. be no interference with the true representation of the people

#### THE WORLD OF THE THEATRE .- (Contd. from p. 680.)

about marriage, about love in its thermometric rises and falls, about the magnetism of kisses, about the attractions of female charms, which no one has uttered so archaically and so outspokenly before. At times a good many in the audience gasp; they would be shocked; but as they look up, furtively, attracted by her voice and her joility, they unbend—one can read it in their faces; they have heard home truths and are conquered by their veracity. In her way—perhaps she does not know it herself—Miss Sophie Tucker shakes up our innate insularity, and as English people are, within, fond of hearing the truth, she widens their horizon and clears the way towards understanding. The song of hers which bodes to the weeping-willow wife cooling passion on the man's part and solitude, is a masterpiece of railing homily. It cannot fail to remove the blinkers from many eyes and hold up the torch of bitter knowledge. Sometimes Miss Tucker, to emphasise her meaning, turns her voice into a trombone as sonorous as the barker's voice at a country fair. That is the American way, a little disturbing to our ears, with which we would gladly dispense. But when she recites in that half-song, half-spoken manner of hers, when she brings, tender accents to fervent words, we are all enslaved by her charm and by the milk of human kindness flowing from such tenderness of heart and love of humanity as makes for fellow-feeling



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#### THE PLAYHOUSES.

"ALL THAT GLITTERS," AT THE DUKE OF YORK'S.

popular among amateur dramatic societies later on, but is hardly likely to draw great crowds to the Duke of York's theatre. It concerns an alleged widow woman who is wooed by her chief shop assistant. He presents her with an £80 diamond ring, but subsequently repents of his prodigality and assists a local chauffeur to steal it back. The pawnbroker who takes it in pledge bestows it on his fiancée, and is accused of stealing it. Many changes are rung on the substitution of a Woolworth's ring for the real article, but the effect is little more than mildly amusing. In the end there is a séance, after which the husband of the alleged widow discloses himself as the unseen spirit, and affirms he has made a fortune in Australia. The villains are duly confounded, and the others pledge themselves to immediate matrimony. Mr. Wilfred E. Shine, as a Yorkshire pawnbroker, was responsible for most of the laughter. He gave a very fine performance indeed, getting his effects with an ease that makes one wonder why he has not long been established in the West End. Miss Mary Jerrold, Miss Amy Veness, Mr. Richard Goolden, and others were unable to do anything with parts unworthy of them. Mr. Wilfred E. Shine managed to, admittedly, but Mr. Shine is by way of being a great actor.

#### "TOPAZE," AT THE NEW.

It is very unlikely that this comedy will run as many weeks in London as it did months in New York, or as many months as it did years in Paris. As a satire on commercial and municipal honesty it is not pungent enough, while as a comedy alone it has too little movement or suspense. Topaze is a shy, nervous master in a small French boarding-school. The scene in which he tries to control a class of pupils is most amusing, and Miss Italia Conti's Young Gentlemen were so natural as to remind one of one's own schooldays. A series of small accidents, including a refusal to fake a pupil's report to oblige an influential parent, results in the dismissal of Topaze. Then his obvious stupidity, no less than his transparent honesty, causes a fraudulent contractor to engage him as his assistant and cat's-paw. For a while Topaze behaves with an innocence bordering on

imbecility, so that it is impossible to believe that in the final scene (a few months later) he should have developed a gift for chicanery that exceeds that of his master. Mr. Raymond Massey gave a very fine performance as Topaze; his study of the crushed, humble pupil-teacher aroused one's sympathy, and (though he had less chance in the final scene) his air as a dominating rogue carried conviction. Mr. Frank Cellier was extremely good as a breezy, plausible scoundrel; and both Mr. Frederick Lloyd and Mr. Sebastian Smith scored in comparatively small parts. Miss Alice Delysia as Suzy Courtois was good, but not at her fascinating best.

#### "MALBROOK S'EN VA-T-EN GUERRE."

(Continued from Page 678.)

On the strength of a letter of doubtful authenticity, it has been held that the idea of the Blenheim campaign originated with Prince Eugene of Savoy. Professor Trevelyan demonstrates almost conclusively that the credit for its conception as well as its execution must go to Marlborough. It was a brilliant and daring stroke, that march from the Maas to the Danube; a wonderful piece of strategy, for Marlborough had to deceive the waiting French generals as to his real objective. And by no other means could Vienna be saved from the French and Bavarian troops. The account of the campaign is tremendously exciting. After the storming of the Schellenberg, success still tarried: it looked as though the great effort might, after all, have been wasted. Very reluctantly Marlborough gave orders for the pillaging of Bavaria, hoping to appeal to the Elector "through the sufferings of his people, a political proceeding of doubtful morality" of which he was ashamed. The situation was saved by the arrival of Eugene—playing "Blucher to Marlborough's Wellington." It was imperative that battle should be given before Villeroi could march down from the north to reinforce Marsin and Tallard. On the morning of August 13, the troops began to move into position. It is a dramatic moment, and worthy of a purple passage: "But till his colleague was ready to attack, the Duke would not give the word. What were his thoughts as he lunched among his staff in the open field, perhaps for the last time? He knew well that it was the day that either made him or undid

him quite: his fortunes could not survive defeat. And with his own ambitions, the liberties of England and of Europe had come to the last hazard, to be decided, not in any famous city or crowded meeting-place of men, but here in a naked plain of reaped stubble, between villages and farms of names unknown. . . Yet in this uncouth, rustic spot the texture of Eighteenth-Century civilisation and thought was to take its colour for good or ill. Hasten Eugene! Flesh and blood can no longer stand still under this carnage of a cannonade, and the very gods are impatient to see the invisible event. Here at last comes his messenger, galloping from the north. He is ready and we are more than ready. It is past noon, but August days are long. Cutts, the Salamander, is to lead the British and Dutch against Blindheim. And everywhere, along four miles of the Nebel's course, the regiments and squadrons shake themselves, and move down towards the marshy edges of the brook."

What a wonderful, effortless blending of erudition and eloquence!

In confining myself to the fortunes of Marlborough I have only been able to follow one thread in the rich fabric of this multi-coloured, multi-patterned book. There are a dozen others equally fascinating, equally rewarding: but, alas! it is impossible in a brief review to give even an impression of that "unity" which was Professor Trevelyan's ideal, and which he has so triumphantly realised.

The Muse of History has reason to congratulate

The Muse of History has reason to congratulate herself, for she has lately inspired not one, but two books of first-rate importance; though perhaps she must share the credit for the second with Miss Trevelyan's illustrious father. "William the Third and The Defence of Holland" is an account of the Stadtholder's rise to power under pressure of the war which England and France forced upon Holland in 1672. Miss Trevelyan carries the story down to the Peace of Westminster in 1674, when England withdrew from a struggle she ought never to have entered. Miss Trevelyan's book is written in a rather lower key than her father's, and without its accent of authority; though extremely well done, it is a little overshadowed, as literature, by the commanding qualities of "Blenheim." But it is an absorbing work, and gains an added interest from the fact that, in this field of research, Miss Trevelyan is almost a pioneer among English historians.—L. P. H.

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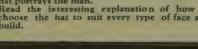
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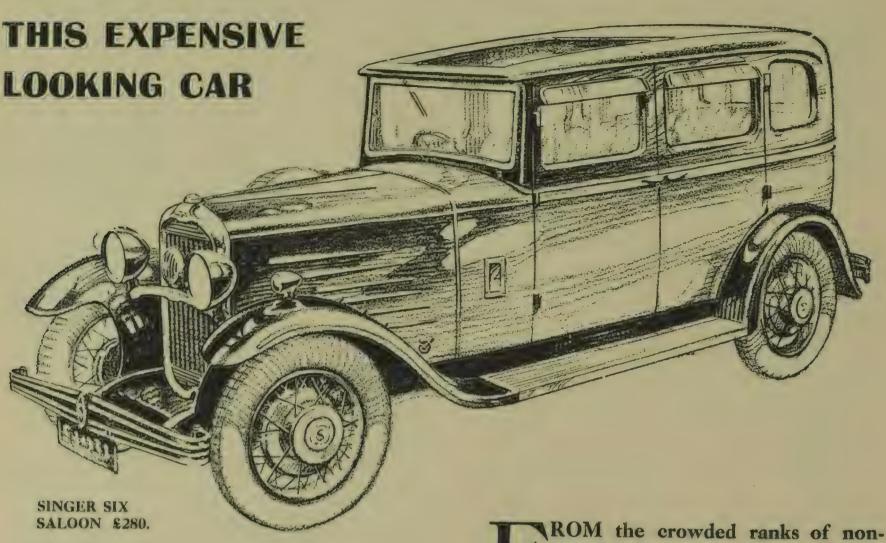
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THE Society of Motor Manufacturers and Traders are to be congratulated on the wonderful display of private cars, carriage-work, components, accessories and tyres, motor-boats, marine engines and equipment, service and garage equipment, and caravans with which they have filled the vast halls of Olympia.

This is the biggest motor show of its character ever produced in Great Britain: in fact, one might say in the world, as at no time has

any country been able to collect the latest developments in self-propelled carriages and marine pleasure craft from all the countries of Europe and the United States of America. Olympia contains 621 stands, seventy-four stagings of which are devoted to the display of private cars built by individual manufacturers; fifty-four stands contain the specimens of the latest designs of the coachbuilder's craft, while forty-seven exhibitors are represented in the motor-boat section. England, France, the United States of America, Italy, Belgium, Germany, and Austria are all represented. Naturally, the home industry has the majority of the exhibits, as thirty-two British manufacturers stage their cars. France comes next with nineteen, the U.S.A. with twelve, Italy with six, Belgium three, Germany with two, and Austria with two makes. Consequently, everybody who goes to Olympia during the next week can see for themselves the last degree of elegance in comfort and utility of the modern motor-carriage.

This is a year of multi-cylinder engines, as there are only one or two stands which offer cars with less than six-cylinder motors. In fact, one might say that the six-cylinder power unit is practically displacing the four-cylinder

models of previous years. Also, where firms were making only six-cylinder cars last year, they have now either discarded the sixes to make eight-cylinder vehicles, or have added that type to their programme. The exhibition this year also contains several twelve-cylinder engined carriages and one example of sixteen. The result of all this increase of combustion chambers is smoother running with the minimum use of indirect gear-ratios, higher speeds, and larger coachwork. The latter is

exemplified even in the small four-cylinder, seven, nine, ten, and twelve-horse-power cars, as larger and more comfortable bodies now find their place on all these chassis. The capabilities of speed have also increased, so that the smallest car in the exhibition can travel at fifty miles an hour, while most of them exceed a mile a minute. The larger vehicles are all credited with being able to travel at



A FAMOUS CRICKETER AND HIS NEW CAR: MR. HERBERT SUTCLIFFE (RIGHT), THE YORKSHIRE AND "TEST" BATSMAN, STANDING BESIDE HIS 16-H.P. SUNBEAM WEYMANN SALOON.

Mr. Sutcliffe obtained his car recently through Messrs. C. R. Andrews (Motors), Ltd., of 50, Berkeley Street, W.1, Mr. Andrews is seen with him in the photograph.

seventy and eighty miles an hour, with one or two special sports models reaching a pace of even a hundred miles an hour as their maximum.

With this advance in speed, the necessity for

With this advance in speed, the necessity for improved braking has occupied the attention of the designers of the present-day models. Hydraulic brakes are now more universally provided, not only for the power which they can exert to halt the vehicles, but also because, by nature of the oil which puts them into action, they can practically adjust

themselves and so produce even braking on all four wheels, a most important feature for safety to the occupants of the cars. The vacuum-braking system has also added to its number of adherents, and practically, where neither vacuum nor hydraulic systems are used, some form of servo or mechanical assistance is given to the driver to save his exertion in operating the brakes.

Another interesting feature of this present exhibition is the number of examples of improved transmission systems. There are two makes of cars fitted with hydraulic or fluid flywheel, combined with self-changing gears, which can be selected by the driver before actually needing the gear-change. This combination of a fluid flywheel and a self-changing gear will mark the 1931 cars as the greatest contribution in the evolution of easy driving of the automobile. For years motor engineers have been trying to equal the elasticity of the steam engine, and to-day they have nearly arrived at it by the combination of a multi-cylinder engine, this hydraulic fly-wheel clutch, and self-changing gear. Gear-changing, by the way, is now being encouraged by all motor-manufacturers, who are providing a transmission system that makes the alteration of gear-ratios particularly easy for the driver. Besides the type previously mentioned, there are a large number of special gear-boxes fitted on a variety of makes which have a third speed, or "twin-top," as it is frequently termed, which is practically as silent as the direct ratio, and requires little skill on the part of the driver to change either up or down. All this season's cars show improved gear-boxes, even when they do not

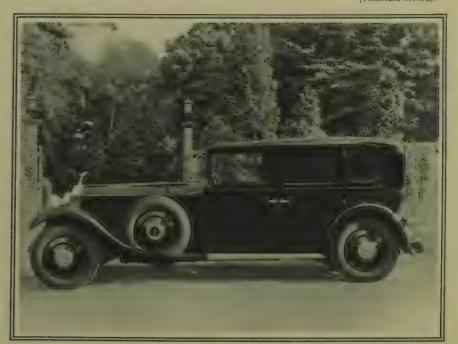
embody a free-wheeling or other device for making gear-changing simple to the novice driver.

The picturesque side of the exhibition, omitting for the moment the beauty of the stands themselves, is in the coachwork fitted on the cars. Never did cars look more inviting in their graceful lines and decorative panels. Three types of coachwork design have now been adopted. The "production" or large-quantity manufacturers still retain the pressed steel body, which is stamped out by gigantic presses and (Continued overleaf.



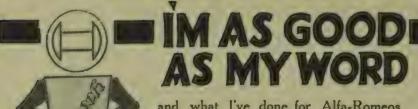
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Bluemel Bros., Ltd., Wolston near Coventry. is so rigid that, when a cars turns over and over down a hill, little damage appears. Uncrushable cars, one might term this type of coach. Then come the coachbuilt variety, which use metal panels of aluminium



A CAR OF DISTINCTION: THE 22-28-H.P. EIGHT-CYLINDER MINERVA LIMOUSINE, PRICED AT £950.

or thin steel with wood framing, and are wonderful examples of the coachbuilder's art. These are mostly made to the order of the customer, although, so

advanced is the method of coach-building that production coachbuilt models are now available at no extra cost than pressed steel bodies. The third, and perhaps the most important, innovation is the form of articulated coachwork invented by M. Charles Weymann. During the past four years, Weymann coachwork has always been looked upon as consisting of wooden frames, covered with a woven fabric material that looked like leather. To-day, the new Weymann body has aluminium or steel panels incorporated, so that it appears equally as smart as the coachbuilt body, yet retaining the flexibility of the original Weymann type. It is officially termed the panelled or semi-panelled Weymann body, and examples are to be found on practically every car stand in the Show.

The marine section offers small craft from fifty or sixty pounds, and, moreover, for £25 one can purchase a trailer to carry these small motor-boats, and so transport them, hauled by one's car, to the water-side. Outboard and inboard types of small craft, petrol, paraffin,

types of small craft, petrol, paraffin, and Diesel types of engines and cruisers, offer floating homes to their purchasers. For those, however, who do not care to live on the water, Olympia provides examples of the caravan, a movable house on wheels, from £125. Of course, launches and speed-boats are to be seen in great variety, as during the past season motor-boat races on craft which are equally suitable for pleasure trips have gained ground in popularity.

The exhibition is open from 10 a.m. until 10 p.m. daily, and closes on Oct. 25. The price of admission is 5s., with the exception of Fridays and Saturdays, when the charge is 2s. 6d.

#### ROUND THE STANDS.

Minerva Motors (Stand No. 111).

Minerva have always been the principal automobile product of Belgium, while having established a thoroughly good business in England amongst high-class carriage-users. Olympia this year sees them introducing a new 22-28-h.p. eight-cylinder model, while retaining the six-cylinder 32-34-h.p. and the 40-h.p. eight-cylinder chassis. The prices of the two last have been slightly increased this year in regard to the chassis cost. The interesting features of the new 22-28-h.p. model are, briefly, as follows. It has an eight-cylinder sleeve-valve engine, rated at 27.9 h.p., with the latest type of the Knight sleeve-valve forced feed lubrication system, which has certainly reduced the oil consumption on this motor. Automatic shutters are fitted to the radiator and controlled by a thermostat. This keeps down the petrol bill, as the engine is kept at its proper heat, which is not always quite an easy thing to do on sleeve-valve engines. In order to get proper

distribution of the fuel, a twin Zenith carburetter of the pump and booster type is fitted. With this arrangement, you get an extra supply and a rich mixture when the engine is first started up in the

morning, and then afterwards cut down to as lean a mixture as is possible. Battery ignition has entirely displaced the magneto on these multi-cylinder engines, and on this new Minerva the famous Scintilla electrical equipment is provided. A four-speed gear-box with a "silent third" and Dewandre vacuum brakes give easy control. The price of this new saloon limousine model is £950, as compared with £1195 for the six - cylinder 32-34-h.p. and £1975 for the cight-cylinder 40-h.p. carriage.

Vauxhall Cars (Stand No. 35). "Cadet," rated at 17 h.p., is sure to attract many visitors to this stand during the progress of the exhibition, especially as the standard saloon, with its six-cylinder 16.9-h.p. engine, costs only £280, and the saloon de luxe an extra £18. This

de luxe an extra £18. This has a sliding roof, which the driver can open or shut without moving from his seat, safety glass all round, and Lucas coil and 6-volt battery ignition.

"REGAL COMFORT" FOR AN INDIAN POTENTATE: A LUXURIOUS AUSTIN "TWENTY" SUPPLIED FOR THE PERSONAL USE OF THE RAJAH SAHIB OF SANDUR, MADRAS.

The exterior colour scheme is cream throughout, with wheels, hubs, lamps, and other fittings chromium-plated. To the interior, which is beautifully finished to harmonise, soft rugs and elaborate companion sets give an air of regal comfort, while the tropical nature of the climate is indicated by the electric ventilating fan and the blue-tinted glass used for the windows.

The engine is a very neat job, its total capacity being 2048 c.c., with overhead valves actuated by push-rods,

aluminium pistons, and the latest "U"-type Zenith carburetter. The latter receives its petrol supply from a tank in the rear by means of the latest A.C. diaphragm pump. There are lots of niceties about this new Vauxhall car which will appeal specially to the owner-driver. The crank-case is ventilated by means of a pipe from the sump, which circulates fresh air through it and carries off the fumes below the undershield, so keeps the car free from any smell of burnt oil or petrol vapour. There is an electric petrolgauge on the dashboard, and a clock, besides the usual fittings. A sunken foot-rest, which can easily be raised by the passengers in the rear seats, is another useful gadget. The coachwork is particularly roomy, as three can sit comfortably on the back cushions, while the two front bucket seats are adjustable. It is

seats are adjustable. It is quite a fast car, as one can get 40 m.p.h. on second speed and 60-65 easily on top, yet the petrol consumption averages about 23 miles to the gallon. The larger 23.8-h.p. Vauxhall has not

greatly altered since it was introduced last year, though the bore of the engine has been increased 10 mm., which has given the car its title of the Vauxhall "Eighty."

Rover Cars
(Stand No. 50).

An entirely new "Light Twenty"
Rover is an attractive exhibit at this firm's stand. It has a 20-h.p. six-cylinder overhead-valved engine, mounted in a chassis somewhat shorter and lighter than that of the Rover "Meteor" model which proved so successful during the past season. This "Light Twenty" has a "silent third" four-speed gear-box, and a top-gear of 4.7 to I insures the absence of "fuss" on the engine at high speeds. This gear-box is now also fitted to the 2-litre model. The 2-litre car, similar to the two larger Rover models, is provided with a positive pump-feed to the carburetter, instead of the old vacuum system. Equally interesting are the four-cylinder 10-25-h.p. Rover cars, which have been reduced to £189, yet have many improved details in their specification. A wider and lower frame is now given, with a roomier body, and a safety-glass windscreen; a radiator stone-guard is fitted, and high-mounted head-lamps with the new disc type of horn fitted on a cross-bar in front of the radiator. The small cars are called the "Family Ten," and they truly deserve this title, because they are so well equipped for a family man to take his wife and several children inside them without overcrowding. Ladies will like these Rover cars, because they have genuine Weymann coupé and saloon bodies. Consequently, the angle of the cushions is particularly adaptable for fitting into one's shoulders, and the system of construction entirely takes away any possible chance of rolling or swinging the passenger

when rounding corners at high speeds. The "Light Twenty" Rover at £358 will find many friends, as much for its accelerating value as for its comfortable Weymann coachwork body.

Marmon
"Eights"
(Stand No. 33).

(Stand No. 34).

(Stand is one of the few stand is one of the few on the models are exhibited. Messrs. Pass and Joyce, Ltd., really deserve high congratulations on the excellent display they make. It is sure to attract considerable attention from the motoring public, as the Marmon model "R" saloon and smart drop-head coupé cost only £395 apiece, which is rather wonderful for cars rated at 32.5 h.p. which develop 77 b.h.p. at 3400 r.m.p.

The Marmon range includes the "Big Eight," a superb and luxurious motor-car for which the stand does not provide space.

Examples of this super-model may be seen at the Pass and Joyce show-

rooms at 24, Orchard Street, W.I. The four models exhibited include the model "79" saloon, rated at



POWER AND QUALITY: A 24-H.P. VAUXHALL "EIGHTY" SEVEN-SEATED "GROSVENOR" LIMOUSINE, PRICED AT £650.

24.2 h.p., costing £695; the model "69" saloon, rated at 25.4 h.p. and costing £495; besides the two examples of the model "R" Marmon already referred to. Technical motorists should examine the duplex

down-draught manifold system, which ensures even distribution of gas to the eight cylinders in these cars. They also have a double-dome combustion chamber, which is stated to give 10 per cent. increased power.



THE HILLMAN "VORTIC": A NEW "STRAIGHT EIGHT" SELLING AS A COACHBUILT SALOON AT £425.

This saloon is complete with safety gears and vacuum brakes.
for its high performance and handsome appearance. It is notable

All these Marmon cars are top-gear performers, and the absence of gear-changing, coupled with the button control in the centre of the steering-column, light steering, and responsive Bendix four-wheel duo-Servo brakes, makes driving extremely easy and free from

The stands are somewhat larger Sunbeam Motors this year at Olympia, as I notice (Stand No. 83). quite a number of exhibitors, like the Sunbeam Motor-Car Company, have managed to find room for six full-sized vehicles on their staging. The Sunbeams are particularly interesting exhibits this year, as they have an improved engine design on the 16-h.p. and 20-h.p. models, numerous chassis improvements, and some new designs in coachwork, besides substantial price reductions. The three-quarter coupé, on the 16-h.p. and 20-h.p. chassis, costing £635 and £775 respectively, are models which should prove particularly popular. The six cars

exhibited are the 16-h.p. six-cylinder four-seated three-quarter coupé with sliding roof, finished in cream and upholstered in green hide; a five-seater

coachbuilt saloon on the same chassis, finished in two shades of grey; a 20-h.p. sixcylinder four-light three-quarter coupé with sliding roof, also finished in cream and green; and a five-seater coachbuilt saloon finished in black and upholstered in brown hide, on this 20-h.p. chassis The remaining two cars are two 25-h.p. six-cylinder Sunbeams, one with a Weymann enclosed limousine body, and the other an ordinary coachbuilt limousine. The four-seated coupé coachwork, with four lights, gives very full vision to all passengers as well as the driver, plenty of width of seat and legroom, and the sliding-roof is very simply operated, yet, when closed, is completely weather and draught-proof. The 20-h.p. six-cylinder model has an entirely newlydesigned engine, and a four-speed, twin-

top gear-box is fitted. The result is a very high standard of performance.

> Citroën Cars (Stand No. 80).

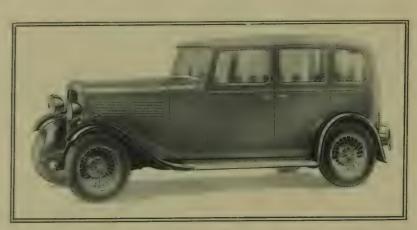
The new season's programme for Citroën cars which are emanating from the Slough factory include a 12.8-h.p. four-cylinder four-door all-steel saloon, costing £185; and a 19.3-h.p. sixcylinder carriage with similar body, priced at £235—very cheap cars which have been made possible by organising the Slough factory for a largely increased production and by the co-operation of British accessory manufacturers. The

lower-priced model on the four-cylinder chassis will be known as the "Chiltern" saloon, and the de luxe model has been styled the "Clarendon," offered at £215, with sliding roof, best quality furniture-hide upholstery, safety glass, bumpers front and rear,

together with a luggage-grid. Chromium plating and Servo brakes are standard on all models, though the 12.8-h.p. Citroën has a new type of radiator with a colourful crest design into which the well-known Citroën chevron badge has been embodied. The six-cylinder Citroëns are fitted with large diameter chromium-plated hub-caps, which make them easily distinguishable from last year's models. At their moderate prices, the Citroën Company should increase their clientèle and enhance their reputation by the excellent performance of the new productions. Last year's Citroën "Six" was an excellent car: this one is even better value for its money.

Willys Overland (Stand No. 116).

The main feature of the Willys 1931 programme is the "Palatine Six," which supersedes the Willys "Light Six," at the attractive price of £259 for the four-door five-seater coachbuilt saloon. The chassis is, in most details, similar to that of the well-tried Willys "Light Six," and the engine has the same rating of 16 h.p. The body, however, is an entirely new design, the panels extending to the running-



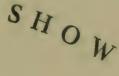
A POPULAR TYPE OF CAR: THE STANDARD "BIG NINE" FABRIC SALOON, PRICED AT £215.

board, with six windows. No valances are required, and the car has a smart, high-waisted appearance at present much in fashion. The roof is carried forward and curved down over the windscreen. Wire wheels add to the general smartness.



H.M. The King

OLYMPIA MOTOR SHOW 123





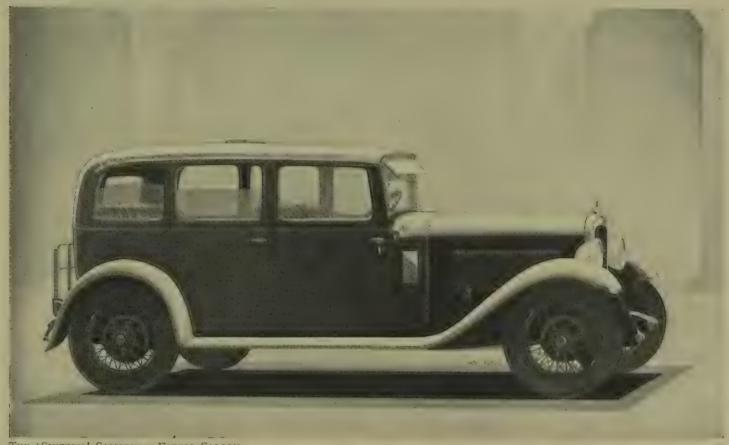
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Austin does not aim to build cheap cars. Yet the price reductions on the Austin 'Sixteen' are remarkable.

Especially is this apparent when you examine the great advances in coachwork. These are the outstanding features of the coming season's models. Without sacrificing headroom a lower and more graceful roof line has been achieved. Windscreens are sloping. Bonnets longer, scuttles shorter. The interiors are unusually interesting—even elaborate. Rear seats are fitted with a centre folding arm-rest. Folding tables and foot-rests are neatly fitted in the back of the front seats. As previously, chromium plating, Triplex glass, Dunlop tyres are standard. In short, the bodies—while arresting in line and beauty—are not designed for appearance alone, but for maximum comfort and riding ease.

Consider these advancements . . . consider them in conjuction with Austin's outstanding dependability. Then for cars of quality—consider the price! Examine these cars at Olympia, Stand No. 85.



The luxuriously equipped interior. Note the tea-tables and foot-rests fitted into the backs of

Coachbuilt Burnham Saloon	-	£335
Salisbury Fabric Saloon (six-window)	** ,	£335
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New Open Road Tourer		£310
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# AUSTIN



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Continued.]
popular Willys "Whippet" four-cylinder car has been reduced in price to £188 for the four-door five-seater coachbuilt saloon. The Willys Knight sleeve-valve "Six," also exhibited, now costs only £375 for the 20-h.p. coachbuilt saloon. It is the cheapest sleeve-valved engined car on the market. It will be noticed, therefore, that reductions of from £10 to £15 have been made in these models since last season, whilst their equipment is even better than before. The chromium-plated radiator of the "Palatine Six," Lucas 12-volt electrical system, Bendix duo-Servo four-wheel internal expanding brakes, and self-adjusting spring shackles, are just a few examples of the details. The British-built four-door saloon body on the Willys Knight chassis is upholstered in soft leather, and has independently adjustable front seats. An electrical petrol-gauge, automatic screenwiper, rear vision mirror, stop-light, roof-light, folding luggage-carrier, and single panelled Triplex windscreen, which opens nice and wide, with central worm and gear control, show how this firm have catered for public demand.

Crossley
Six-Wheeler
(Stand No. 88).

Quite an unusual car appears on the stand of Crossley Motors this year at Olympia. This is a six-wheeled enclosed limousine, similar to that recently purchased by the War Office. Also, the new "Silver" Crossley makes its first appearance here. This is shown upholstered in blue leather. Among its special mechanical features are the twintop gear-box, self-energising four-wheel brakes, an

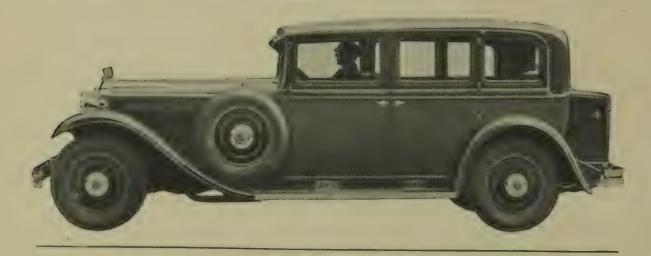
entirely new radiator, and safety glass throughout. The 15.7-h.p. engine has overhead valves, and the equipment includes inspection lamp under the bonnet amongst the category of conveniences, from mascots to petrol-gauges, supplied for the comfort of the user. Besides these two cars, there are examples of the famous 20.9-h.p. "Super-Six" Crossley limousine and landaulette, similar to those supplied to the King and the Prince of Wales. For those who like sports cars, the 2-litre sports saloon will be attractive. The six-wheeler limousine, with its 23-h.p. six-cylinder engine, is, I fancy, the only car of this type exhibited at Olympia. It has a double back axle with two gear-boxes, so that it can be said to have six gear-ratios, and is essentially a go-anywhere car, capable of negotiating ditches and rough ground of any character. It has the low build of the modern pleasure car, and is driven in exactly the same way. It will seat seven occupants, including the driver. The occasional seats fold into the partition behind the driver's seat when not in use. A luggage-trunk is built integrally with the body at the rear, and the interior fittings include a dictaphone, cigarettelighter, and handy pockets for stowing away small personal belongings of the passengers and driver.

Alvis Exhibits (Stand No. 113). Three models of chassis are the standard production from the Alvis works this year. These are the "Silver Eagle" six-cylinder standard chassis, a "Silver Eagle" six-cylinder sports chassis, and a

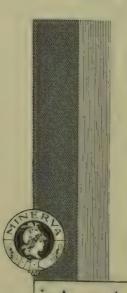
completely new and up-to-date four-cylinder 12-50-h.p. chassis. This new car, which makes its first appearance at Olympia, will sell for £395 as a touring model and £450 as a saloon car. Whilst this 1931 model and £450 as a saloon car. Whilst this 1931 model bears certain resemblance to its predecessor of two years ago, the greater part of this new fourcylinder has been altogether re-designed. The frame has been lowered, the radiator has been altered, the coachwork is low-or, rather, nearer to the groundand the engine and transmission have been greatly improved. The old four-cylinder Alvis was always a good car, and the new one I am sure everybody will like, as it has the high performance and steadiness on the road which have been the mark of the Alvis production for many years past. The "Silver Eagle" saloons shown on the stand, with their 16.95-h.p. engines, are taking vehicles, one being blue with black top, having upholstery in brown furniture-hide and safety glass throughout, costing £695; and the other the "Silver Eagle" Atlantic saloon, finished in green, with green furniture-hide upholstery, listed at the same figure. The new wide track "Silver Eagle" model was first put on the market some two or three model was first put on the market some two of three months ago, and has been in the hands of the public for some time with successful results, so I expect it will be the major product of the Alvis Company for the 1931 season. The sports chassis has the well-known Alvis three-carburetter induction system, and a close-ratio gear-box. It is an attractive car, on account of its high acceleration and smoothness throughout its full range of speed throughout its full range of speed.

MINERVA MAJESTY, SPEED & POWER...





### THE NEW 22/28 h.p. EIGHT CYL. LIMOUSINE



Here is a Luxury Carriage which represents all that modern Eight-Cylinder practice can give you in smooth, vibration-less travel... in Speed, Power and infinite flexibility... yet concentrated in a 22/28 h.p. engine that is a master-piece of Minerva engineering experience. The low price of this imposing Minerva, its moderate tax and upkeep costs, afford the utmost refinement of luxury motoring at a saving of hundreds of pounds as compared with other cars in the highest class.

Now that immediate deliveries can be made, an inspection and trial run will well repay those who are seeking a luxurious carriage either for town use or for extended touring.

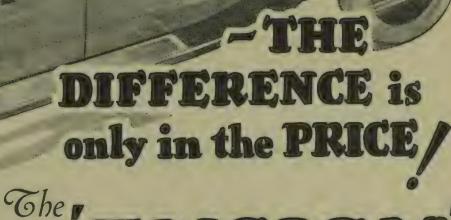
OLYMPIA EXHIBIT S T A N D MINERVA

HEAD OFFICE & SHOWROOMS: CHENIES ST., LONDON, W.C.

Two very attractive four-cylinder models, Swift Cars (Stand No. 90). with various styles of coachwork, occupy the Swift Company's staging. One is the successful Io-h.p. model, which is little altered from last year, though a new radiator with the fashionable divided front gives it a more dignified appearance. So many fires have occurred recently after car crashes that it will be noticed that a greater number of small models have, for the first time, the petrol-tank transferred from the dashboard to the rear of the This has been the case with the chassis. 10-h.p. Swift, and an autovac feeds the carburetter. Safety windscreens are now fitted, and sliding roofs to all the closed models. With the exception of the "Nomad" saloon, the new wire wheels are of the bulbous hub type, and the Luvax double-acting shock-absorbers nullify inequalities on the road. The new four-cylinder is the Swift "Cadet," an 8-h.p. model of sturdy design. also has a rear petrol-tank fitted, and the carburetter is fed from an autovac. The coachwork gives plenty of leg-room in both the front and back seats of the four-seater models. As a touring four-seater the new "Cadet" costs £160, and £185 as an enclosed saloon, whether fabric or semi-coachbuilt finish.

Besides the Triumph Triumph "Super Seven" fourcylinder cars, this stand at Olympia (Stand No. 6). contains the first six-cylinder motor-car ever produced by the Triumph factory. It is styled the "Scorpion," and its six-cylinder motor is rated at 11.8 h.p. It is a luxury." light six," yet has distinctive characteristics, placing it in a class of its own. Nothing has been spared to make it comfortable, and the wells give ample leg-room to the rear-seat passengers; while its side-valved engine can propel it slowly in traffic at about three miles an hour, yet approach seventy miles an hour when the open road permits. Its price is £237 10s., which is not so highly expensive, especially when the attractiveness of its coachwork and general lines is taken into account. I am told that the fuel consumption works out at 35-40 miles per gallon under ordinary running conditions. The "Super Seven" Triumphs are also much smarter in appearance, the hood and side-curtains are of improved design in the two or fourseater, and the roof-front cut away over the windscreen on the saloon eliminates the vizor effect, so the driver has a clear, unhampered vision. The prices of these cars still remain very moderate, and the "Tickford" saloon de luxe, with its double-purpose or sunshine body, now costs only £198. The lowest-priced is the "Super Seven" four-seated tourer, now being marketed at £162 10s.





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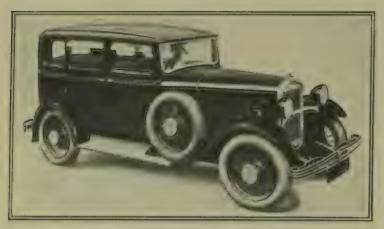
Made by the Makers of the RIG NINE

COMPANY COVENTRY MOTOR LIMITED, STANDARD THE

698

Wolseley Cars
(Stand No. 133).

the new "Viper" six-cylinder and the smaller
"Hornet" six-cylinder cars. Sir William Morris's



A CAR OF QUALITY: THE SINGER "SUPER SIX" SALOON-1931 MODEL

which will be known as the Vauxhall "Bighty."

aim has always been to cater for the public tastes with something at a very reasonable price. Consequently, in the Wolseley cars the public can now obtain the "Viper" as a five-seating saloon at the very moderate price of £285. The overhead-valved engine gives it a high turn of speed, well worth the £16 tax, and the soft leather upholstery provides excellent comfort. This is a full-sized car with a full-sized track of 4 ft. 8 in., so is equally suitable for rough country in which cart-wheels lay down the path which motorists often have to travel. Lockheed hydraulic brakes and Triplex safety glass throughout, together with a low centre of the complete vehicle, make this one of the most stable cars on the highway. The six-cylinder Wolseley "Hornet" costs only £175 for the fabric saloon. Its 12-h.p. engine propels this very light chassis and dainty coachwork at high road speeds, and yet has a petrol consumption of only 35 miles to the gallon. Like all Wolseley cars, it is very well fitted, and this small model has, like the larger one, hydraulic brakes and shock-absorbers, thermostatically-controlled radiator shutters, and bumpers fitted front and rear, while the saloon-body is fitted with safety glass throughout.

Morris Motors (Stand No. 108).

No fewer than nine examples of Morris motors are staged on their stand at Olympia. The array includes a Morris "Minor" polished chassis, costing

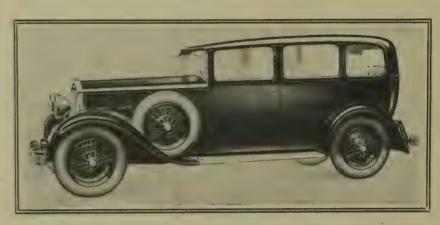
## Another State Chassis, costing floo; a coachbuilt saloon on the same chassis at fl40; a Morris - Cowley coupé; another with a folding-head saloon costing floo; a Morris "Major" saloonette listed at flat; a Morris "Major" four-door coachbuilt saloon at flat; a polished chassis of the Morris-Oxford, and another with a sliding-head coachbuilt saloon priced at flato. Thus we have four and six cylinders galore from which to choose. Perhaps the new Morris "Major," as an economical six-cylinder car, will appeal to the multi-cylinder enthusiast at its very moderate price, though the Morris "Minor" has improved considerably, due to its excellent springing, good roadholding qualities, and a low centre of gravity. The "Isis" saloon is

a powerful six-cylinder car, and the bodywork offers ample accommodation to a large family of passengers. Window louvres are now standard on this car, and the new Dunlop "Magna" type of wheel is fitted at an extra cost of 50s. All the Morris cars are now fitted with Triplex safety glass, four-wheel brakes, automatic windscreen wipers, Dunlop tyres, and, with the exception of the "Minors," dipping headlights.

Riley Models "Alpine (Stand No. 81). Six," the latest product of the Riley

factory, has the same engine as the other sixcylinder models, but is mounted in a smaller frame, with a wheel-base of 9 ft. 4 in. The price of the fabric or the half-panelled saloon is £365, an extra £7 10s. being charged if fitted with a Pytchley sunshine roof. All Riley bodies on these chassis are built on the Weymann principle, so that the seating accommodation is increased on these 1931 cars; but the prices of the latest Riley "Nines" are unchanged, although certain reductions have been effected in the six-cylinder models. At the same time, the specification of all types has been greatly improved. A prettier radiator has been adopted, all the external bright parts are now made of stainless steel, and the chassis lubrication nipples are grouped in batches at convenient points. Finger-tip controls are also standardised

The petrol-tank is now placed at the rear of the chassis on the Riley "Nine," the fuel supply being by vacuum, similar to that already in use on the six-cylinder models. The two-seater Riley "Nine" now costs £298, and no more is charged for the "Monaco" saloon. The six-cylinder Riley range includes the "Deauville," the "Stelvio," and the "Alpine Six" models. The two former were in production last year. The engine is rated at 13.5 h.p., and has a capacity of 1633 c.c. Coil ignition, twin carburetters, silent third four-speed gear-box, and



A CAR OF IMPOSING APPEARANCE: THE WOLSELEY 21-60-H.P. SIX-CYLINDER "COUNTY" COACHBUILT SALOON.

wire wheels are the leading features of these Riley "Sixes," which, among them, should meet the varying requirements of a large number of motorists.

[Continued overleaf.



# FEATURES OF THE NEW FORD CAR

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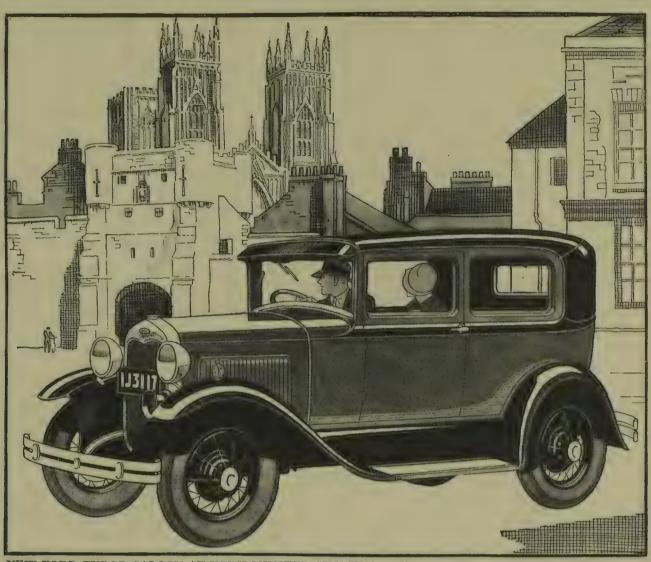
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Delightful performance.

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Long life.

Only £50 down.



NEW FORD TUDOR SALOON AT YORK MINSTER SHOWING THE OLD CITY GATE, THE BOOTHAM BAR

## "I bought my Ford Car on the recommendation of a friend"

"FRIENDS' RECOMMENDATION" stands first on the list of reasons why so many people are owning New Ford Cars. That faith of its owners—revealed by a recent enquiry—is one of the proudest possessions of the New British Ford—the new car supplied to the British Isles from the busy Ford Works at Manchester.

Ask the owner of a New British Ford to tell you about the car. Learn from him, for example, the many assurances of safety in driving and riding in a New Ford. Powerful four-wheel brakes. Strong, welded steel spoke wheels. Large tyres. Robust all-steel body. Unsplinterable glass windscreen.

Learn, also, how delightfully the New Ford performs on hills and in traffic, how easy it is to steer, how well and safely it holds the road at fast speeds.

You will be particularly interested in the moderate cost of this superior transportation. Low first cost because of Ford methods. Low insurance, because the Ford lasts so well. Low upkeep costs because of economical Ford facilities.

When you examine a New Ford you will note its pleasing appearance. Graceful low streamlines. Pleasing and durable pyroxylin finish. Attractive upholstery. The lasting lustre of rustless steel bright parts.

A New British Ford car is not beyond your means. Only £50 down secures immediate delivery, all charges included. Enquire to-day at your nearest Ford dealer.

LINCOLN Fordson

#### MARINE CARAVANNING,-CII.

BY COMMANDER G. C. E. HAMPDEN, R.N.

I failed to describe the various craft that are I showing at Olympia from the 16th to the 25th, it would be unfair to those who are unable to attend the Show. This Motor-Boat Exhibition is of unusual interest because it has been combined with the Motor-Car Show, and should therefore attract a largely increased attendance. I have obtained many lists of exhibits from the various firms that are represented, but only in the case of Messrs. Thornycroft, Ltd., have I been able to afford the time for an early

view, as their works are so handy to London. This firm has few serious rivals where really highclass motor-craft are concerned, but those who control it carefully refrain from resting on their laurels. They are represented on the largest stand in the Hall, which takes the form of a ship's deck, and includes part of the bridge of the famous steamer, Brussels, that was commanded by the late Captain Fryatt

during the war.

From my point

of view, the chief attraction on this stand is an old friend in the form of the peace-time descendant of the coastal Motor—torpedo—Boats. She is a 48-ft. Express cruiser of 400 h.p. that can attain a speed of about 35 knots (40½ m.p.h.). Her lines are practically identical to those of the 40- and 55-ft. C.M.B.'s, built by this firm, so, with seven cars sea experience with the latter, I feel qualified

to speak on the sea-going qualities of this vessel.

During the early part of the war, there were
C.M.B. bases at Queenborough, Dover, and Dunkirk, and in all seasons of the year both the 40- and

55-ft. boats constantly made passage between these ports in times that are even now records. To-day, if a private owner crossed during the winter-time from Dover to Dunkirk in a single-engined 40-ft. hydroplane, at an average speed of 33 knots (38 m.p.h.), there would probably be a paragraph in the daily papers. This was accomplished, however, as a weekly. and sometimes a daily, routine in 1917, in boats that were 8 ft. shorter than the above-mentioned Express cruiser, and they carried a torpedo weighing 1450 lb., together with other military load also. America found it wise to buy some C.M.B.'s in order to learn something about heavily loaded hydroplanes.



A TYPE OF BOAT TO MARK AT OLYMPIA: A THORNYCROFT "SEAHAWK," WITH A MERRY SURF-BOARD PLANING PARTY. The boat here shown is a standard 30-ft. "Seahawk" speed boat with a 140-h.p. engine, capable of 35 m.p.h., and costing approximately £1500. It was constructed by Messrs. Thornycroft, whose stand is one of the chief features of the Motor-Boat Exhibition at Olympia.

The original 40-ft. C.M.B.'s had one V.12 Thornycroft engine developing 240 h.p., which gave the vessels a speed of 35 knots (40½ m.p.h.), when loaded, and 37 knots (43 m.p.h.) when light, though one particular boat reached 37 knots when loaded. Owing to the demand for still higher speeds, the Y.12 engine was produced by Messrs. Thornycroft, which was of 350 h.p. (since increased to 400 h.p.). No expense was spared in order to make this unit perfect in every way and suitable for Admiralty requirements. It is not surprising, therefore, that to-day, after ten years of improvements have been added to it,

it stands in a class by itself. A chromium-plated example of this engine forms the power-plant of the 48-ft. Express cruiser exhibited. In addition, a 10-16-h.p. auxiliary engine is installed for low manœuvring purposes when not more than 7 to 8 knots is required. The hull is of double-skin mahogany, with a third skin where the step occurs, fabric being inserted between the skins. With the exception of a forward cocknit the whole of the fore-part of the a forward cockpit, the whole of the fore-part of the vessel is taken up by the engine-room. A steering shelter, with a sunshine roof and with cushioned seats all round, is placed amidships, with the saloon abaft it, which is beautifully panelled in dark mahogany

with cream-coloured enamel overhead. Two full-length settees are fitted, also a dressing-table, wardrobes, an oval table, and some book-cases. It can be used either as a living-room or a sleeping-cabin, and has, leading out of it, a pantry, galley, and a toilet-room. It is doubtful whether a higher-class boat could be obtained in any country for the same

Messrs. Thornycroft's arrangements for this exhibition

Dunlop tyres standard

work; for, not content with showing the various types of engines (they produce from  $7\frac{1}{2}$ -h.p. up to the 6-cylinder 55-75-h.p. Whale, and also many models), they go further. A small flotilla of cabin-cruisers and speed-boats is afloat on the Thames near by for demonstration purposes during the period of the exhibition, with Thornycroft motor-coaches outside to convey visitors to and fro. Facilities are also provided for those who wish to inspect the boat-yard of the company at Hampton-on-Thames, or the engine-works at [Continued overleaf.

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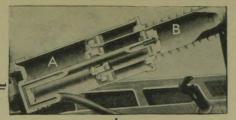
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together with other new and improved designs on the 16 h.p., 20 h.p. and 25 h.p. six-cylinder chassis. There are many improvements on the 1931 Sunbeams. Engines have been re-designed for greater power, chassis improved, and coachwork made more luxurious and still more refined in appearance.

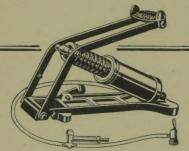
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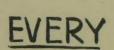
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The Hoyal Boat-Building Corporation, Ltd., are boat-builders pure and simple, with a building-yard at Poole Harbour. I have hardly had time to digest

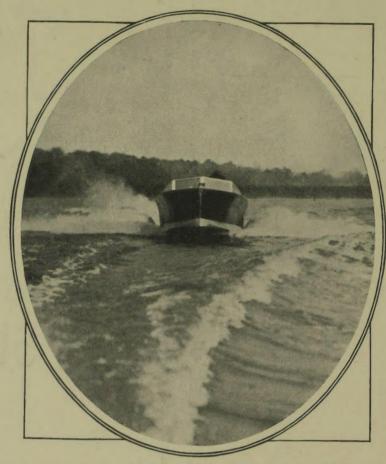
at Poole Harbour. I have hardly had time to digest properly their exhibits, but they look admirable. Three speed-boats are shown, a launch and a nice-looking day cruiser. The launch is, perhaps, the most interesting, for she seats six, and is easily converted for camping. Her price of £165 should attract many buyers, for the hull is of mahogany throughout, and, as the power-plant is a marine-

type Baby Austin engine, the running costs cannot very well be excessive.

This firm have certainly made great efforts to reduce prices, for the 14½-ft. "Aquaseven" four-seater speed-boat, which last year cost £198, is listed now at £150. This vessel has a speed of about 25 m.p.h. (21.7 knots) and an "inboard outboard" drive which enables her to be beached without fear of damage to the propeller; in other words, she has the advantages of the outboard boat without any of its disadvantages. The next speed boat is a disadvantages. The next speed-boat is a  $16\frac{1}{2}$ -ft. five-seater with a 30-40-h.p. Gray engine, and costs £265; whilst the speedboat is a  $10\frac{1}{2}$ -ft. seven-seater with a 75-h.p. Chrysler engine, which gives her a speed of 35 m.p.h. (30.3 knots), the price being £325. The only fault I have to find with the 30-ft. day cruiser on this stand is that the purchasers are given the choice of two American engines. I understand, however, that any suitable type of British engine will be supplied if desired, so that those who favour a totally British production need not be deterred from taking an interest in not be deterred from taking an interest in this craft.

Messrs. J. W. Brooke and Co., Ltd., of Lowestoft, are, of course, both engine and boat-builders, and have reduced their prices all round since last year, though every model has been improved and is a genuine 1931 type. The 10-h.p. "Empire" motor has been reduced from £85 to £75; the 5-h.p. "Dominion" from £65 to £60; the 15-40-h.p. six-cylinder engine from £178 to

£165; and the re-designed 28-h.p. six-cylinder model from £303 to £268. The 5-h.p. engine is now fitted with a new reverse gear, or, rather, one of the same type as that fitted to the 10-h.p. unit, which has already proved its reliability. This gear is controlled



A 19-FT. BROOKE COLONIAL RUNABOUT MOTOR - BOAT, COSTING £435:

A VIVID IMPRESSION OF HIGH SPEED ON THE WATER.

The Colonial Runabout built by Messrs. J. W. Brooke and Co., Ltd., of Lowestoft, can attain 23 m.p.h. with its 15-40-h.p. Brooke engine, and is built of teak.

by a single lever, and requires no adjustments, as any wear is taken up automatically. The 28-h.p. engine has been much improved by the inclusion of a self-starter and dynamo and enclosed drives. Its over-all length has also been reduced by 8 in., and the whole design "cleaned up" and brought

up to date.

up to date.

Two complete boats are shown, namely, a 19 ft. 4 in. Colonial runabout, built of teak, having a 15-40-h.p. engine and a speed of 23 m.p.h. (19.9 knots), priced at £435; and a 15½-ft. general utility launch of silver spruce, with a 5-h.p. engine and a speed of 8 m.p.h (6.9 knots). Both these boats belong to a very useful type, for they can be used for almost any purpose, including that of yachts' tenders. The former specially appeals to me, not only owing to her size and speed, but also because I favour teak-built boats before all others. all others.

Messrs. Gleniffer Motors, Ltd., of Anniesland, Glasgow, produced last year a high-speed Diesel engine suitable for both small and large yachts. It is made in several sizes from 60-80 h.p. downwards, and either in three, four or six - cylinder models that run at 700 to 900 revolutions. I have been careful to say little about this engine, as I awaited reports from private users. I have one before me now, which comes from an absolutely reliable source with no axe to grind. The unit has given my informant the utmost satisfaction, and he has invited me to test it myself on board his yacht. This engine is built in one unit, comprising reverse and reducing gear, governor, cir-culating water and bilge-pump, and a water-injection silencer.

A 28-32-h.p. four-cylinder paraffin marine engine is also shown by this firm, which runs at 800 to 1000 revs. Personally, I prefer four-cylinder to six-cylinder engines when paraffin is used as fuel, for in some mysterious way they appear to vaporise the fuel more thoroughly





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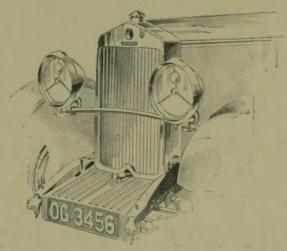
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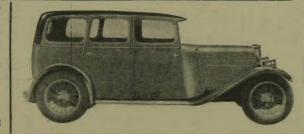
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